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ABSTRACT

The summer-fall and winter-spring numbers of the journal, "The Ram's Horn," contain these articles: "The Text as Dramatic Departure"; "The Dartmouth Language Outreach Approach to Spanish for Police Action"; "The Dartmouth Intensive Language Model (DILM) in Florida: John Rassias with High School Teachers"; "The Flexibility of Using Drama Techniques in the Foreign Language Classroom"; "Teaching Non-Verbal Communication in the Foreign Language Classroom"; "The Dartmouth-Rassias Model in Special Education Programs"; "BATS-TANC ("Batanque"): Jeu alphabetique pour les debutants (BATS-TANC: Alphabet Game for Beginners);" " I Will Survive' in French"; "Foreign Study on a Shoestring"; "Using the DILM in Teaching Russian at the University of Florida"; "Communication via Ethnicity"; "A House No Longer Divided: Faculty Collaboration Across Educational Sectors"; "Languages for Communication"; "Minimal-Context Dramatizations in the Elementary Foreign Language Classroom"; "French Play Production: Je Joue, Tu Joues, Nous Rejouissons [I Play, You Play, We Rejoice]"; "The Dialogue and Beyond"; "The Use of Drama in an Interdisciplinary Class"; "A New Look at Teaching Spanish"; "A Picture is Worth a Thousand Words: Using Video Programs in Evening Foreign Language Classes"; and "The Assistant Teacher Workshop at the High School Level." (MSE)

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the Ram's horn

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The Ram's Horn welcomes any original or reprinted writings dealing with The Rassias Method/Dartmouth Model and any related topics. The opinions expressed here are not necessarily those of Language Outreach Education, Dartmouth College (LORE), of The Rassias Foundation or of the Editors.

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This issue is dedicated to
the memory of
Eleni Rassias
1882–1982
αγαπητη μητερα

The Text as Dramatic Departure

by
John A. Rassias

Given the monochromatic, single-dimensional nature of texts in general, it is often difficult for a teacher to put a script to work, say, as an actor would the text of a play. Even good actors may suffer from bad material, and when they are able to overcome a bad text, it is through intense effort and the benefit of years of training. The damage is lessened significantly since actors' audiences are not obliged to study or remember scripts that bomb.

The script is important: it is the basis of the drama; it is the *point de départ* for the teacher and the *point de repère* for the students.

Foreign-language picture texts are most often inhabited by the flat, cut-along-the-edges personages who come unglued the minute you try to stand them up. I have spoken elsewhere of the Dupont family: the most idiotic collection of humanity ever assembled. They are the happy natives who inhabit a textual desert isle; marooned forever where no one really cares a damn if they are heard from again. Madam Dupont's greatest concern is what to prepare for the New Year's Eve dinner: *canard à l'orange* or *canard aux olives*.

Monsieur Dupont, equally bereft of mind or passion, is concerned only with opening a bank account at the *Crédit Lyonnais*. Jean, Pierre, and Jacqueline Dupont—their thoroughly unendowed and obnoxious offspring—are there to provide occasional grammatical usages, all the while picking on each other mercilessly and generating thoughts of violent retaliation in the form of disfigurement or dismemberment from disgruntled students. The Duponts live in a plastic bubble and have no cares about the world's problems beating on its rim. They never look, listen, smell, taste or touch. They never cry; they never know real sorrow; they know only *canard à l'orange* or *canard aux olives*.

Drama must always be infused into the classroom by the teacher's own resources, of course, but a simple, clear, honest text helps to achieve that goal. The text should portray people as they are in real life.

My colleague and co-author, Jacqueline de La Chapelle-Skubly and I were criticized by a reviewer for drawing too realistic a portrait of the French in our text, *Le Français: Départ-Arrivée* (i.e., an overworked and irritable railroad clerk and an impatient taxi driver are featured in two of our *scénarios*). We were told that exposed to this real portraiture of people—even though we were being honest—students would become Francophobes.

Now, if that is a typical professorial attitude, no wonder our classes are dull and no wonder we cannot hold onto our students. Above all, students want to relate to real situations, to the truth. They have been raised on instant truth: television brings natural and man-made disasters directly into the living-room. They know that the world is not all neat and pretty. And, really, how devastating is it to French culture that has survived wars, pillage, rape, destruction, occupation, pestilence, and famine—to mention a few scourges—to admit to students that some taxi-drivers are not always patient and that waiters are not, by their calling, adjunct professors of language?

Imagine this scénario some would impose on us:

Garçon: Yes, my dear young friend, what will you have on this fine day where the sun is shining?

Student: Ah, er, ah . . . I do not really understand you.

Garçon: No problem. I shall repeat slowly. What will the young person, who doesn't understand too well what I say, have on this fine day where the sun is shining?

(In the background we hear orders for meals shouted to a buzzing cuisine; busy waiters and waitresses chugging bread and wine and hors-d'oeuvres to all directions in the restaurant.)

Student: Ah, can you . . . no, could you tell me what is this first item on these . . . no, I mean, this menu?

Garçon: (Smiling, clearing his throat and putting one hand on his lapel.) But, of course, my dear little American student who wants to learn my beautiful language on this fine day where the sun is shining, the first item is a *bifteck*—how you say, a steak. Now—yes, yes . . . do take notes, but be careful of the orthography—steaks in France are bloody, midpoint, or cremated. . . .

Again, a text should be simple, containing dialogues which are written in authentic language and that require students at some

point in each lesson to get off their seats and become involved in the situations.

Drama means action. Action means movement on the part of all the actors—teachers and students alike. Students learn through action, through movement. Body movements, for one, relax tensions and allow the mind to concentrate. Drama enters the classroom when the teacher is animated and knows how to animate the material, and when the student is involved.

• • •

I prepared an *Instructor's Manual* that has a dramatic technique for the illustration of each part of speech in the text it accompanies and clarifies. The *Instructor's Manual* contains elements that are "spontaneously" deployed at strategic moments, the underlying assumption being that spontaneity, according to William Gillette, is merely the creation of "the illusion of the first time." In addition to an arsenal of such illustrative arms, I encourage all to allow the class to do something entirely on its own, i.e., to write and produce a dramatic skit. This allows students to be truly creative—down to the most glaring error in language! But the work and the language is theirs, and that is what matters!

My last class in Elementary French this past term was taken over completely by my students. They unfurled a satire in which I noticed, among other things, that (1) I am overweight, (2) a sloppy dresser, (3) I like to touch people. What I did not notice while they were performing were their mistakes in language. They were communicating enthusiastically and loving every minute of the production. The piece ended with a flash-pot gushing smoke and a firecracker exploding, to indicate that the course was a blast. It was more than any of us could have imagined since the smoke triggered the sprinkler system of the building.

When I studied drama with René Simon in Paris, he used to remind us daily that

ICI, LE SOURIRE EST DE RIGUEUR!

It was not the smile of an idiot that he sought, but the one which comes from a job well done by a community serving a well-defined purpose, i.e., communication.*

—John A. Rassias
Kenan Professor of Romance Languages
Dept. of French and Italian
Dartmouth College
Hanover, NH 03755

*Presented at the Modern Language Association Convention, Houston, Texas, December 1980, at a panel organized by Dennis Seniff.

The Dartmouth Language Outreach Approach to Spanish for Police Action

by
Dennis P. Seniff

Introduction

The ever-increasing number of Spanish speakers in the United States, currently more than 20% of the national population, has relatively little corresponding growth reflected in most public-service professions and organizations. There is unquestionably a strong need to improve communication between doctors, policemen, and social workers, for example, and citizens of Hispanic origin who are not bilingual. While some improvements have been made during recent years, many native speakers of Spanish have either been totally deprived of the services of these groups (short of emergency situations) or have not received the full benefit of the same because of the language barrier. At the extreme, the consequences of the breakdown in communication have proven fatal: an argument that ensued in Boston in the summer of 1980 between a patrolman and a Spanish-speaking motorist who had been stopped for speeding led to the use of firearms, and resulted in the death of both men simply because neither spoke the other's language. A police officer in New York City who shouted at a Latino child because she could not respond to him in English as he was questioning her was quickly surrounded by youths who thought that she was being molested; fortunately, a bilingual member of the group was able to intervene, thereby defusing a potentially dangerous situation. It is to these and other failures in communication that Language Outreach (LORE) at Dartmouth College has responded during the past several years in its sponsorship of programs that, in the name of *necessary social action*, would assist public-service personnel in performing their tasks more effectively.

This paper examines LORE's involvement with Spanish for Police Action, and reviews in some detail its recent highly-successful Spanish Language and Hispanic Culture and Civilization Police Courses for the New York City Transit Police, and similar programs held for law-enforcement groups in New York State and Il-

linois. Discussed are the strategies and innovations behind the dynamic pedagogical techniques used in these courses that follow the tenets of the renowned "Rassias Method," or Dartmouth Intensive Language Model (DILM), as well as the unique curriculum that was developed for them.

Origins of the Police Programs

In 1978, Dean Esserman, a Dartmouth alumnus and a member of the New York City Transit Police in charge of Special Projects, communicated to Professor Rassias that an intensive Spanish-language program for his group was long overdue, and that it would be of considerable benefit for those of the city's 2,900 subway police who could participate (as of 1979, only 135 members spoke Spanish—in a city of 2.6 million Hispanics). With a grant from Citibank of New York covering all expenses, secured with the assistance of bank President William Spencer and Vice-President Peter Barbero, and with 26 non-Spanish speaking Transit Police officers volunteering their vacations to take part in an experimental two-week session, the program was under way. By the time the first course ended in mid-July, 1979, the police-pupils, while not fluent in Spanish, nevertheless had a good knowledge of the language. Tested by outside examiner William Rose of Herbert Lehman College in New York a year later, the police compared favorably with students who had completed several semesters of nonintensive undergraduate first-year Spanish. The success of the first Spanish Language and Hispanic Culture and Civilization Police Course was repeated, if not surpassed, in a second one held during August, 1980. It is this latter program that is reviewed here in some detail.

Logistics and Plan of the Dartmouth Police Programs

"Total immersion" in the target language was absolutely essential for the success of the Dartmouth Police Programs. The pristine setting of Dartmouth College in the New Hampshire hills 250 miles north of New York City assured that the Transit Police officers could escape urban distractions and concentrate solely on the task of language learning. No automobiles were allowed, and no family members could visit prior to graduation weekend at the end of the program. (Indeed, the only visitation that took place prior to commencement during the 1980 program occurred when the ranking officer of the group suffered a mild heart attack and was hos-

pitalized!) During both the 1979 and 1980 programs, the police officers were quartered in the buildings off Choate Road at the north edge of the Dartmouth campus. The 29 members of the 1980 group ranged in age from late 20s to late 40s.

The instructional model for both programs incorporated the tenets of the Dartmouth Intensive Language Model. Large lecture classes were followed by small-group drill sessions that reinforced the grammar points outlined therein, all of which was amplified by the memorization of dialogues based on scenarios in the subway with which all participants were familiar: accidents on the platform, robbery, men molesting women, youths vaulting over turnstiles, etc. All classes, while interesting and dynamic, were grueling; indeed, the programs have been described as "language boot-camps." Master teachers for the 1980 program included Paul Hecht (who also taught in the 1979 program), a former instructor at Dartmouth and the editor of a collection of Spanish Gypsy poetry; and Dennis P. Seniff, the author of the present report. Master classes were held daily from 8 a.m. to noon; bleary-eyed students were frequently subjected to calisthenics (push-ups, side-straddle hop, etc.) during the early moments of grammar discussion. Peer-group interaction in its purest form would then take place between 1:30 and 5 p.m. as six Latino officers would drill their colleagues and dramatize the dialogues that had been studied in the master classes. Among these drill instructors (affectionately known as "cop Ts") were Detectives Louis A. Cruz (now an attorney in The Bronx), Juan Cabán, José Santiago, and John Zúñiga; and Patrol Officers Charles Rodrigues and Frank Rivera. Also participating were Dartmouth student instructors Mark Allen, Ed Chuchla, Kevin Thorne, and Anthony Lotson; and Robert Friedlander (Dartmouth '59), a Boston businessman from Milton, long a resident of Guatemala, who for some years has been teaching English to Hispanics in Boston.

In the 1980 program, the 29 men were divided into five groups, according to whatever language experience they had had in the past and their apparent potential to respond and interact with others. Necessary adjustments were made during the first few days of the course. All participants were highly motivated to succeed; this, coupled with the fact that each student would receive an academic credit from Dartmouth College, meant that only a very few needed special attention either for pronunciation purposes or for the clarification of grammatical explanations, which was

nonetheless always available from both the Master Teachers and the Latino drill instructors. Each of the five groups received the name of a Latin American country: Panamá, México, Puerto Rico, Cuba, and República Dominicana. "Cuba" was the most vociferous, enthusiastic group, to the point of having their own T-shirts made (by the end of the 1980 program, these officers had strung bedsheet banners across their living quarters with the slogan "Free the Hanover 29").

Parts of every evening were spent on homework and extra drills on classroom material; Master Teacher Seniff often worked with the men until 3 a.m., only to have to prepare for the 8 a.m. lecture. Hispanic cultural events would often be provided after dinner; these included a controversial documentary film on Puerto Rico, *Paradise Invaded*, that resulted in a lively debate. Classes and activities were held on Saturdays as well, and the birthday celebration of Professor Rassias and wedding ceremony of P.O. Rodrigues on August 20 and 24, respectively, were memorable social highlights of the 1980 program and well covered by the local news media. Briefly, the constant interchanges between students and teachers around the clock; the intensive, sympathetic dedication of everyone involved in the program; and the excellent coordination and confidence inspired by Professor Rassias produced a rapport that made the 1980 course totally successful, just as had been the one of the preceding year.

Sample Curriculum and Materials

Scene: The New York City Subway. *Personae*: Policeman and a Youth.

P.: Tell me what you saw.

Y.: I came down the stairs at the 161st St. Station.

P.: And what happened, young man?

Y.: Suddenly, [a boy] jumped from behind the post and shoved a girl. . . . The poor thing fell underneath the train. You already know the rest of it.

P.: I know you don't want to think about it any more, but keep going.

Y.: The train passed over her and cut off her hand.

(Copyright 1979 Rassias Method; trans. D. Seniff)

Such grim reality was the essence of the dialogues employed in both the 1979 and 1980 Dartmouth Police Programs that reinforced the grammar and vocabulary acquired in the master classes. The

extraordinary ability of the Latino detectives and officers (who were the police-students' drill masters) to dramatize this material was unquestionably one of the strongest points of the programs. In addition to the above tragic scenario, so commonplace in the subway, nine dialogues were used that described variously robbery, pickpocket theft, domestic disputes, arguments over property, sexual molestation, accidents in the train, the treatment of a heart-attack victim, giving directions, helping a lost child, degenerate characters in the train, and reports of smoke and fire. Each dialogue had to be memorized by the officers, and contained grammar and vocabulary of increasing levels of difficulty.

The grammar presentations of the master classes were made as interesting as possible. Professor Seniff, in particular, frequently made use of a dummy (affectionately known as "Bobo") that had seen better days in serving the American Red Cross in its instructional programs for treating patients with respiratory and cardiac diseases. "Bobo" was invaluable in dramatizing the aforementioned dialogues and in illustrating the use of traditionally uninspirational parts of speech like prepositions. The latter application found "Bobo" the potential victim of a crazed gunman in the subway who would murder him *in front of* a massive support pillar ("delante del poste"), *behind* the same pillar ("detrás del poste"), etc. Such dramatic techniques and the use of props were essential components of the pedagogical exposition of Master Teacher and Apprentice alike.

Materials employed in the program included excerpts from *¿Cómo se dice . . . ?* by Jarvis, Lebredo and Mena (Lexington: D. C. Heath, 1977) and unpublished dialogues and excerpts from the forthcoming text by Rassias and Seniff, *El español: salida/llegada*. The drilling of grammar points took place in the master classes as well as in the sessions provided by the Latino officers, but on a markedly reduced scale in the former because of the time constraints involved in presenting the basic material. Nonetheless, the rapid-fire finger snapping and constant movement that is characteristic of the Dartmouth Intensive Language Model proved to be the most efficient means of eliciting the maximum number of responses per student in both instructional phases.

The success of this approach was verified at the end of both the 1979 and the 1980 programs through independent testing. In the latter case, the examination of three students picked at random yielded scores of 2+, 2, and 2 on the Foreign Service Institute scale

of 0-5, which reflects different levels of grammatical and conversational abilities; for purposes of comparison, the average American college student with four years of language training usually achieves a score of between 3 and 4.

As an adjunct to classroom activities, the officers were encouraged to make use of the facilities for grammar review that were available at the Dartmouth Kiewit Computation Center. A student of computer science had written a program as a project that was to be used exclusively by the Transit Police to help them conjugate Spanish verbs. As a result, many of the men could be found at the Center practicing their verbs until the early hours of the morning with the aid of an electronic tutor.

Discussion of the legal rights of the individual according to the Miranda Act took place during the last full day of class of the 1980 program; officers were provided with the Spanish text, and drilled on their knowledge of the same. Throughout the program emphasis had been placed on the use of commands and pronouns to reconcile formal grammar with whatever "street Spanish" the men had acquired: "lo tiene," 'he (she) has it,' could refer to a concealed weapon, stolen property, etc.; whereas the comprehension of a muffled "mátalo," 'kill him,' uttered between two malefactors or armed prisoners could literally mean the difference between life and death. Needless to say, such items are not the stuff of the average first-year college Spanish class.

Yet the bulk of the information imparted to the officers of the New York City Transit Police during the Dartmouth Police Programs would generally best serve these public figures in their daily routine of helping average citizens. Indeed, the Spanish entreaty for aid, "ayúdame," effectively summarizes the philosophy of both the 1979 and 1980 programs, as aptly stated by Professor Rassias during the graduation ceremony of the students of the latter course on August 31. That day, the Dartmouth carillon pealed "I Love New York" for a dedicated group of public servants from the nation's largest city. A fitting tribute, indeed.

Conclusion

The LORE center of Dartmouth College has been involved with several other intensive Spanish courses for police action as well. Sessions involving four officers from Peoria, Ill., and Rochester, N.Y. were held concurrently at Dartmouth in August, 1980. These included a total of eight officers, seven men and one woman. Fu-

ture programs will train a larger group from the Rochester Police Force and other officers from major urban areas in the United States. However, pressures on cash flows in the national and international financial markets have led Citibank to curtail its support of recent Dartmouth New York City Police Programs; hopefully, grants will be forthcoming for 1983 and successive years.

In conclusion, Language Outreach at Dartmouth remains committed to public-service language instruction, having recently completed a program in French for the U.S. Border Patrol. At a time when the number of Spanish speakers is growing at an unprecedented rate in the United States, moreover, it has gone to the heart of the problem in attempting to improve communication in one of the world's largest and most complex cities: New York. LORE seeks to continue to aid the public by helping public servants to communicate whenever and wherever it can.*

—Dennis P. Seniff
Assistant Professor of Spanish
Michigan State University
East Lansing, MI 48824
Consultant, The Rassias Foundation

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*The original version of this paper was presented in the conference "Foreign Languages for the Professions: An Inter-Cultural Approach to Modern Communications," held at Northeastern University, Boston, on 14 May 1981; and appeared in the *Proceedings* of that meeting (CIHED Conference Series, 3. Boston: Northeastern Univ. Center for Int'l Higher Ed. Documentation, 1981, pp. 91–97).

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The Dartmouth Intensive Language Model (DILM) in Florida: John Rassias with High School Teachers

by
Helga W. Kraft

In October 1980, John Rassias held a workshop in Sarasota in connection with the Florida Foreign Language Association. Its purpose was to bring the DILM to Florida's high schools, an important step toward spreading the DILM since the two major universities in Florida had already made successful implementations.

Several questions were raised that needed an urgent answer. Could the universities train their students with an ever greater proficiency in a foreign language if they had received their basic training in high school through the DILM? How complicated would it be to introduce effective components of the DILM into Florida's high schools?

This paper addresses the problems discussed at the Sarasota meeting and offers some possible solutions.

Having attended DILM workshops in teaching methodology in the past, several high school teachers had already attempted to transplant the Method into their own classrooms. A large number of experimenters, however, felt that particular constraints specific to the high school system prevented the successful adoption of the DILM. In order to understand the problems involved, members of the Department of Germanic and Slavic Languages and Literatures at the University of Florida collected data from several high schools and experiments with special adaptations of the DILM were undertaken in cooperation with several high school teachers. The results indicate that general resistance against the DILM might be overcome by introducing further specialized workshops for high school teachers with a wider focus. The individual language instructor should learn to (1) utilize the Method well; (2) deal with the particular restrictions of their high schools; and (3) creatively prepare materials or adapt existing texts for classroom use.

Another urgent question raised was the difficulty in dealing with administrators who control the budgets in school districts. They must be convinced that an improved foreign language program

will benefit their own community and that it is essential for the growth of their area. The recent public relations efforts in Florida should be expanded and unified into a systematic program. As will be detailed shortly, lobbying in the legislature, writing to professional associations, using personal contacts and the news media can be successfully employed to create the necessary awareness in the public's consciousness.

Advances of the DILM in Florida

In Florida, the DILM has strong supporters, especially in the Germanic languages. An implementation has been in place since summer 1978 at the University of Florida (German, Dutch, Swedish, Russian, and Polish), at Florida State University (German), and at Florida Southern College (German, French, Spanish). After three years of experimentation, its value has been proven by an increased student interest and a higher standard in usage of the target language in advanced classes. Although no method could cure all the ills of foreign-language acquisition in a school environment, the results of the DILM observed in Florida are encouraging. The DILM programs have brought about the following observations:

1. Students are more enthusiastic about studying the target language.
2. Students speak the foreign language more freely and are eager to communicate in it. Pronunciation and fluency have improved.
3. A larger segment of language students than before are participating in foreign exchange programs. They show increased enthusiasm for a foreign culture.
4. More students continue studies in the target language after the first year.
5. Students participating in the program as Assistant Teachers (ATs) have a better mastery of grammar and vocabulary than others.
6. The money paid to ATs for their services attracts students to the foreign language, since it is one of the few sources of regular campus employment. Since they learn while working, many students regard the pay as a "stipend."
7. Graduate teaching assistants who have served as ATs when they were undergraduates are better prepared to teach classes for which they carry full responsibility.

8. Literature and culture courses can be taught more successfully in the target language, when former DILM students enroll in the class.
9. More students want to use a foreign language in their future profession. They feel more confident about reaching proficiency.

Workshop with John Rassias in Sarasota

During the workshop it was a pleasure to see that the efforts of the DILM-faction at the University of Florida over the last several years to familiarize their statewide colleagues with the advantages of the "Rassias Method" had indeed resulted in a great deal of interest. Dr. Rassias spoke to 60 high school teachers, whose registration fees were paid for by local school boards. It became clear that Florida's teachers were still searching for a better way of teaching foreign languages within the constraints of their school system.

Dr. Rassias addressed the urgent need to revitalize language instruction in high schools. After all, manpower and taxpayers' money are wasted when high school students studying a foreign language for one, two, or even three years have to start all over at the college level. In most cases, the little bit students learn "about" the language is soon forgotten. In short, the successful teaching of meaningful communication in a foreign language is still the great exception in our high schools. Often this is due to lack of support; rarely do administrators realize that foreign language ability is a meaningful tool and an asset in the job market.

The presentation in Sarasota drove home the point that in high schools as well as in universities a language teacher who wants to encourage students to communicate must create an atmosphere conducive to conversation. Dr. Rassias demonstrated that a teacher should not merely "perform" but use all available means to invite a dialogue and induce initiative. He made it clear that language students just as most people like to talk to someone whom they like and who speaks about matters of interest and concern. In other words, the authoritarian mask must be dropped—by the high school teacher as well as by the college professor.

High School Involvement with DILM

The University of Florida has involved Florida's high schools in the DILM program for quite some time. At the annual meeting of

the Florida Foreign Language Association in 1978 faculty members and ATs of the Department of Germanic and Slavic Languages and Literatures offered a demonstration and a workshop in which the teachers could learn and apply the Method. With the financial aid of the Goethe Institute, an agency of the German government, fifty high school teachers of German were invited to Gainesville in 1977 for further training. Faculty members of both Florida State University and the University of Florida have accepted invitations from local school districts to hold workshops for individual high schools. In addition, high school teachers are always invited to participate in the university-based workshops each quarter, set up to train ATs.

To evaluate the effect of the workshops, data was gathered with the help of those high school teachers who participated and tried to adapt the DILM.

The new president of the Florida Foreign Language Association, who was present at the Sarasota workshop, voiced her enthusiasm about the program and plans to advance the DILM in Florida with the help of federal grants. Negotiations are under way.

Special Problems for the DILM in High Schools

Up to now, large enrollments and heavy work loads prevented high school teachers from communicating with their students in the target language. Typical is the student who, despite the chance to practice at home, was still studying only grammar after the third year of high-school German. He claimed he had not learned all structures necessary for speaking and never opened his mouth even to say "Guten Tag."

Having been introduced to the DILM, high school teachers and some community college instructors maintained that "the Dartmouth Intensive Language Model is great, but doesn't work for us"—because:

1. Each teacher has to teach five or six classes (50 minutes each) per day in a row, making it physically and mentally impossible to keep up the intense pace demanded by the Model.
2. 30 to 35 students crowd beginning classes, too many to individualize in a meaningful way.
3. Advanced students are not available to be ATs during the hours when they are needed. To single out the better students in the class often created envy and resentment.

4. Restrictions in space allocations prevent tutor drill groups with ATs in separate rooms.
5. Teachers have no extra time to prepare innovative or creative teaching aids.
6. Adequate texts and audio-visual materials suitable for the DILM are not on the market.
7. Advanced classes (which might yield qualified ATs) cannot be held since the minimum enrollment (mostly set at 15–20 students) is rarely reached.

These are serious restrictions that many college and university instructors do not have to consider. As a result, the innovative high school teacher is soon worn out, and the old, passive teaching methods are perpetuated by default. Students get but an inkling of the structure of a foreign language, and—as is the case in Florida—with very few exceptions, high school graduates who enter college virtually have to start their language study all over from the beginning. As a consequence, high school teachers are frustrated with the results of their efforts. They are eager to introduce a program in which their students could start out speaking and communicating in a foreign language immediately.

It is not surprising that the Rassias Method is looked upon as a possible panacea, *if* it could be adapted to reduce the constraints listed above.

Up to now, however, those who have tried the DILM without the aid of ATs found themselves exhausted from keeping up the pace for several hours in succession each day. Those who could set up make-shift AT drill groups (held in court yards, cafeterias, hallways, lounges, etc.) soon had to stop because they disturbed the instruction of other classes with the necessarily high noise level. Other objections came from those high-school language teachers who are basically not outgoing individuals. Not having learned to express themselves freely before their students, they often adopt a certain authoritarian mask, behind which they find security. The freewheeling antics of a teacher with acting talents appear suspect and "unworthy" to them. In their eyes it takes away the dignity and authority they need—so they claim—to maintain discipline, the number one problem in high schools.

A drawback of the Sarasota workshop was that it included mainly those teachers who already had a positive view of the DILM. The negative faction who would have benefitted most were not present.

Adaptive Experiments in Florida High Schools with DILM

The faculty of the University of Florida has started to seek solutions to the main problems regarding high school application of the DILM. Since the DILM stands and falls with the Apprentice Teachers, we started to experiment in order to expand and re-interpret the peer-tutor concept for the use of high school teachers. The results as to long-term advantages are not yet clear. However, it can be said provisionally that all high schools—no matter what their restrictions—can use the peer-tutor system, even if no advanced students and no separate drill-rooms are available.

In several average classes of approximately thirty students in a local high school (Buchholz High School under the supervision of Barbara Johnston) and our own college, we have tried out a new way: at the beginning of the school year the teacher demonstrates the Method to the whole class. Actually this constitutes a regular AT workshop. Three groups are formed: one in back of the classroom, one in front, and one on the side. Students are grouped into three semi-circles. Each student is given one sentence, and each is taught to be a tutor temporarily. The rest of the group evaluates the performance afterwards.

This program was used two or three times a week for twenty minutes throughout the school year. As the class advanced, the teacher gave more and more complicated sentences and grammar drills to the students. "Experts" in the different groups were designated. For pronunciation there was, for instance, an expert for the letter "r" or the letter "u," etc., who corrected the others and introduced a little drill now and then. All sentences used for drills were checked first by the teacher, who moved from group to group to maintain order and to help.

How about the noise level? If a particular classroom was too small, and the noise of one group interfered with the other, then only one group held a drill—perhaps in the back of the class, while the other students wrote an assignment (perhaps drills for the next session.) This format allowed the Master Teacher not only to pause in the course of instruction but also to attend to individual students without boring the rest of the class.

It was found that writing, reading, and speaking abilities benefitted from this activity since each student had to use the textbook to write drills and then communicate them clearly to the others. How could the Master Teacher make sure that the student worked seri-

ously at this task? By allowing them point credits for this phase of drilling.

A difficult but necessary task high school language teachers face is to get as many of their thirty students to talk as often as possible. Mostly the extroverted or the bright students tend to dominate. Therefore, some time—not less than five minutes per meeting—was set aside for everyone to talk to her/his neighbor in the target language. The lack of pressure prompted even the most introverted students to speak freely. Since the teacher and most of the peers were not listening, they felt much more at ease. If this segment was too prolonged, especially at the beginning, students reverted to English. How to ensure that the target language was being used? At first by having a few students repeat their conversation to the whole class afterwards. Or, the teacher circulated throughout the class to give help with vocabulary, etc. A lively conversation ensued, even with the comparatively dull students, if, for example, it was suggested that they "borrow" the identity of a famous person (e.g. Khomeini talks to Queen Elizabeth).

One of the major problems—the availability of suitable texts and classroom materials—will be addressed in the next section.

Workshops for High School Teachers

In order to show step by step how the prerequisite of true communication can be obtained, workshops must be instituted by the different school districts so that *every* teacher will have the opportunity to receive training in the DILM Method. The school administration should be willing to bear the costs of these workshops. Perhaps pilot programs could be set up on a voluntary basis to serve as models for doubtful colleagues. The techniques leading to the removal of common human barriers in classroom communication cannot be learned from informational material or from films. Since kinetics and acting skills play such an important part, it takes supervised practice sessions to achieve results.

One of the major complaints is: "How can a high school teacher, stuck with an uninspiring textbook, create an atmosphere of concern and enthusiasm?" This issue needs detailed elaboration in specialized workshops. Written instructions can only treat a few examples. During the workshop, however, *all* of the textbook materials can be scrutinized for their potential in a lively presentation. Even the sentence "The book is on the table" (in German, *Das Buch*

liegt auf dem Tisch) could be expressed in a very exciting manner, if we assume, for instance, a very valuable book was stolen and has just been recovered. The overjoyed owner can now shout: "DAS BUCH LIEGT AUF DEM TISCH!!!", making the whole classroom vibrate with excitement. In other words, the textbook alone is not crucial, but the approach and manner in which each single sentence and grammar item is taught to the individual *is* vital. Every school district has different books, and in a workshop—in mock classroom sessions—the potential for interesting presentations can be worked out.

Public Relations and Administrative Support for DILM is Mandatory

John Rassias's public appearances on the *Johnny Carson Show* and the ABC *David Brinkley Report* have helped to raise public consciousness regarding language education in Florida greatly. The University of Florida has its own public relations program. We appeared with segments of our DILM activities in the evening news of most local TV stations in November 1980. In addition, the local educational channel broadcasted an interview (one-half hour) with the Chairman of the German Department, Otto Johnston, on the DILM in 1978. At least twice a year many Florida newspapers carry pictures and articles about the success of the DILM in Florida.

The reason is obvious: the public must be alerted to the advantages of a viable language program. Businesses and industry must realize that this is a program that could supply them with employees speaking a foreign language, at a time when increased foreign trade interests demand such competence.

The first step is to train more competent high school teachers. It would be unfair to expect the language teachers on their own to contact their administrations to institute workshops. Language teachers have traditionally felt insecure about their own competence. Because they were not completely fluent, they have gladly accepted the necessity to explain mainly the grammar of a foreign language, using English, of course. Therefore, they have often felt threatened by such a demand to "really speak" the target language.

Nationwide, leaders of the regional and national foreign language associations as well as politicians and local business leaders should, therefore, be contacted and convinced of the viability of the DILM. They, in turn, should demand that the administrative

and supervisory levels of the high school system adopt a language program based on the DILM and provide competent teachers to implement it. The principals and superintendents of all high school districts must be encouraged to see the advantages of the Method.

The DILM centers at the different universities in the U.S. could set up trial workshops in the areas of greatest interest without waiting for an invitation. A good, informative brochure should be sent to the administrators together with an invitation for their foreign language teachers to attend. To be successful in this endeavor, the school districts should be prepared and convinced beforehand so that they hurry to send their teachers to these workshops and—of course—the costs are borne by the school districts.

After these initial workshops it is hoped that every school district will invite DILM consultants to hold workshops in their area in order to solve individual problems.

* * *

The growing interest in the DILM in Florida indicates that such a program could work. If our goal is to upgrade foreign language education at the universities, then an active participation in our high schools is the only answer.

—Helga W. Kraft
Associate Professor of German
University of Florida
Gainesville, FL 32611

The Flexibility of Using Drama Techniques in the Foreign Language Classroom

by
Judith M. Melton

Some years ago when I directed my first play in German and realized how much fun it was, I also quickly realized that drama is an effective means to teach a foreign language.[1] The students truly experience the language—they feel it flowing, meaningfully, off their own tongues. Acting out a role, they overcome their self-conscious reluctance to speak and actually have fun using a language that initially may be an unpleasant struggle for them. Although I have continued to direct plays in German, I have also found drama—in less ambitious forms—to be a vital teaching technique in the classroom. Indeed, using dramatic techniques can be one of the best and most flexible teaching methods, for the use of drama can be adapted to almost any level and be incorporated into almost anyone's teaching approach and style.

Having students speaking and writing the language as much as possible has always been my highest priority in a foreign-language classroom. Consistent, active participation in the language not only helps the student perform better, but also makes the onerous process of assimilating a foreign language easier. Maintaining classes with a high level of student-language participation is, however, not always a simple task. Methods must be found that employ the best utilization of classroom time and at the same time urge the student to want to practice the language. I feel that drama fulfills both of these criteria. Using drama to teach languages provides a structured way for the student to write and speak the language imaginatively, adds variety to the classroom, and, finally, makes learning a foreign language more fun.

Using drama in the classroom emphasizes role-playing, a technique that motivates students to speak because they shed their self-consciousness. In focusing on speaking through a character, the student loosens his own tongue. Even in the first semester, a student will feel more at ease if he is given a part to speak instead of simply being asked to answer questions. The widely divergent types and lengths of roles that can be created by students within a

foreign-language setting clearly illustrate the flexibility of the method. Whether the student participates in a brief vignette or acts out a more complicated role, playing a part helps him bridge the gap from passive assimilation of the target language to active participation in a totally new experience—communicating in another language.

Several recent approaches to language learning demonstrate how well dramatic techniques can be integrated into a teaching style. Drama is certainly an important aspect of the Rassias Method. As Dr. Rassias commented recently, "If you bring dramatic techniques into classes, something will happen."[2] Also, Duane Keilstrup, the German Coordinator at the University of Texas at Arlington, has created an approach to beginning German courses which he calls "The Total Act: A Multimedia-Multimethod Experience."[3] Although his approach utilizes a wide variety of methods accompanied by clever use of audio-visual aids, dramatic techniques are central to the method, for Dr. Keilstrup strives to project the student totally into the German environment. Many classes are devoted to recreations of the German way of life. For example, one day the classroom may be turned into a German bank. The desks become bank windows and the students play all roles—bank tellers, the manager, customers, etc., applying vocabulary specifically designed for use in such situations.

In another exciting approach, Dr. Margit Sinka at Clemson University has developed a sequence of conversation courses that center on reenactments of important life experiences.[4] In the first of three courses, a third semester conversation course, the students recreate cultural and business situations of travellers to Germany, acting out these experiences in real life settings. Dr. Sinka, for example, is the postal clerk at the Clemson Post Office where her students appear to transact business. In the second class of the sequence, a third-year course, the core of the course is a simulated courtship and marriage experience. Early in the semester the students are paired off by means of a "computer-dating form," and during the course enact the phases of married life. After composing and performing marriage ceremonies, the students act out other marital events such as buying a house, setting up housekeeping and even portraying the dynamics of divorce. In the last sequential course, a fourth-year course, the students simulate the various ages of man. At first they are children sometimes appearing in class on tricycles clutching their security blankets. Later as

teenagers they indulge in snappy slang, and, after experiencing the woes of a mid-life crisis, they finally must face old age. These very successful teaching methods use dramatization extensively, providing creative ways for students to write and speak the language as well as demonstrating ingenious use of classroom time.

Although the preceding approaches utilize a complex, ongoing structure, which the students themselves refine, the use of drama techniques in the classroom need not be so elaborate. In almost any foreign-language class, dramatic techniques can be employed beneficially. On the lower levels brief skits or dialogues can bring students to quick manipulation of the target language, and on the upper levels—in literature, culture and conversational courses—dramatic activities can give the subject-matter added dimension. The method is limited only by the style of the teacher and the dynamics of the class. Such a method can play a central role in the course or can be used as a change of pace; flexibility is its strength. In the remainder of this paper I hope to illustrate some ways I have used drama in teaching languages, for I have found drama useful in almost every course I teach.

Using dramatic techniques in lower-level classes effectively encourages students to speak and write the language. Early in the first year, students can begin writing dialogues based on material and vocabulary in first-year textbooks. In those lessons that emphasize vocabulary on food, for example, students working in small groups can construct skits that take place in markets or restaurants. If such exercises are systematically included in first-year classes, the students easily become accustomed to writing and speaking in the target language.

At Clemson we encourage all first-year language classes to practice the language in this way by holding a Videotape Skit Contest in the second semester. Volunteer groups of students in French, German, Spanish, and Russian classes compose 3–5 minute skits grammatically corrected by the teachers. Supplying their own costumes and props, the students perform the skits so that they can be videotaped.[5] We involve upper-level students by asking them to judge the skits. The department then sponsors an informal party for all students who have participated where we announce the winner. Prizes, if any, are devised by the teachers—extra credit, a day off from class, etc. In addition to practicing the language, the students have a good time working together and viewing themselves on television. Many students who participate in these skits

become good recruits for our foreign-language drama productions.[6] Their brief exposure to acting is enough to make them want to act again. Small scale contests can be held within a class to achieve the same effect, if a departmental contest is not feasible.

On the second-year level, teaching techniques that add variety to the classroom become even more necessary in my opinion. Some foreign-language teachers refer to the second year as the "death level," a description I feel is apt. In the second year, the target language stretches out for the student like an endless plateau. Whereas in the first year the language had been doled out in manageable amounts, in the second year mastering the materials becomes almost impossible for the average student. Even with edited reading texts the vocabulary which changes with every new story or prose selection overwhelms the ordinary student, and those grammar principles that have been controlled in the first year may not be completely assimilated and begin to slip. The student sometimes seems to be adrift in a sea of words. Psychologically this level can be devastating precisely because the student lacks a clear sense of mastering the reading. Consequently, care must be taken that students have a sense of improving their language ability, even though they recognize that they cannot immediately assimilate all new vocabulary. In addition, the class must be as stimulating as possible. I try to accomplish this by using a wide variety of teaching methods in which the student can measure his language improvement as the course progresses. Some of the methods I employ are dictations, both teacher and student generated questions, systematic writing assignments that increase in length and difficulty, and dramatizations originating from the reading material. Although our courses on this level emphasize reading, I find that the students' active use of the language helps to improve their reading ability, for such manipulation of the language reenforces their intuitive knowledge of the important and unique structures of the target language. To help pace the course and to obtain maximum student exposure to the language, I divide the class into groups, in which the students work together answering and preparing questions and writing summaries.[7]

These groups provide an excellent opportunity for what I refer to as the "ice-breaker" for this level. About four weeks into the first semester of the second year, after the rhythm of the class has been established and the students feel comfortable in their groups, I ask students to compose short skits (5–10 minutes) on any subject,

suggesting that dramatizing some of the stories we have read might provide good subjects. But I don't limit the subject. They could just as well create their own story, dramatize a fairy tale or do a parody of a television show. I give them two class periods to write and rehearse their scripts. Then we find a convenient time outside of class to perform the skits, sometimes before guests, sometimes just for the class. The students prepare their own props, costumes, and do any outside rehearsing they feel necessary. The last class I had was divided into five groups which performed clever dramatizations of two stories we had read, two original skits and one rather dubious version of Snow White. This evening of skits loosened up the class considerably. They all enjoyed participating and some revealed aspects of their personalities they never would have shown in a classroom situation. The more natural class interaction that resulted from this activity continued throughout the semester, making the more tedious facets of the class less wearisome. Other types of dramatic activities could be substituted for the skits. Puppet shows, for example, work well. Students can be very inventive in creating their own puppet characters. Although drama techniques can continue to be a part of the class in the form of recreations of the reading material, I definitely recommend that such "ice-breaker" projects take place towards the beginning of the second-year level rather than at the end of the first semester or the end of the second year, for such projects provide the added benefit of drawing a class closer together. In second-year reading courses, particularly, any technique which helps stimulate a class is a plus factor for me.

Among the upper-level foreign-language course offerings, a drama course is obviously an excellent course for student dramatizations. Performing scenes in class quickly demonstrates to the students the difference between the written play and the produced play. The subtleties of interpretation only begin to strike students as they bring a scene to life from the author's stage directions. Actually performing a play or a portion of a play also helps the students understand the playwright's style, revealing to the students how the playwright adapts stage techniques. The performance of a scene by Brecht, for example, illustrates his epic theater and helps the student distinguish his form of theater from more traditional theater. In addition, hearing and reproducing the dialogue is certainly more meaningful to the student than reading it silently. The student's control of the target language consistently improves as

he/she practices his/her role, rehearsing again and again the words and intonation, changing inflections as the meaning of the scene emerges. Furthermore, assigning the same scene to two or more groups within a class often creates interesting classroom experiences, for almost inevitably two performances show variant interpretations, an eye-opening experience for the beginning literature student. Also, such exercises reveal the capability of language for the student, for in the nuances of interpretation the student sees the elasticity of the living language.

In upper-level literature classes, foreign-language teachers hope that students can easily participate in discussions in the target language. But, unfortunately, beginning literary students do not have the language fluency to discuss complicated literary themes and techniques. Although in my opinion even rudimentary discussions are to be encouraged, the class time can be varied by discussions arising out of role-playing, thereby creating structured discussions that may be easier for the students to handle. For example, several students can be assigned the task of imagining how they would act a certain role. The rest of the students can then prepare questions for these actors and actresses.[8] Or several students can assume the role of director and field questions on how they would produce the play. Dialogues can be developed between an actor's point of view and a director's point of view. These exercises are easily developed in drama courses, for drama is meant to be performed and understanding drama should take into account the production of drama. But such methods can also become a part of other literature courses. Writing their own scripts, students can dramatize short stories or scenes from longer prose works, or they can answer questions in the persona of particular characters from novels or stories, perhaps in the format of a modern-day press conference. These creative exercises can be simple or elaborate. Their purpose is to present a structured way for the students to practice the language at the same time they are learning to interpret literature.

Traditionally, upper-level courses on national cultures have not presented much opportunity for active student participation, since these historically oriented courses tend to be lecture courses, perhaps enhanced by slides, records and cultural documents. Improvising on basic dramatic techniques, however, can draw the students into a more active role in such a class. My students particularly enjoyed conducting interviews with historical personages. One student, for example, interviewed a peasant from the Middle

Ages, another a brewmaster from the 18th century. In order to complete such an assignment the students had to research the lifestyle of a specific time. Working in pairs they performed these interviews before the other students who could then ask questions.[9] Such an exercise gives the students a sense of what life was like for the people of remote times. Some students even experimented with trying to tell the people of an earlier time how different life is in the twentieth century. Likewise, instead of asking students to give reports on important historical figures who have influenced the culture of a country, the students might introduce such figures by impersonating them—by preparing brief monologues that give the pertinent details of their life's achievements.

A more elaborate project for a culture class would be the recreation of an historical occasion by the entire class—an evening in a 19th-century café, or an afternoon at a famous literary salon, or a medieval banquet.[10] In the latter case, for example, students could select roles that illustrate the class system of the Middle Ages. Students could play contrasting roles—members of the courts, knights, ladies, ladies-in-waiting, squires, as well as servants and serfs. For such a festive activity, guests could be included—other students and teachers or natives who reside in the area.

As I have tried to illustrate, including dramatic techniques in the foreign-language classroom is an adaptable teaching method that encourages active student participation in the language, both speaking and writing. Although no technique can ultimately circumvent the reality that learning a language is an arduous process, certain teaching methods make the process less tedious. In my opinion using dramatic techniques helps to surmount some of the innate difficulties of teaching foreign languages. This easily modified technique can be incorporated into various styles of teaching and used on all levels allowing the student to be creative while practicing the language. Finally, using drama in the classroom is fun, both for the teacher and the student.

—Judith M. Melton
Associate Professor of German
Dept. of Languages
Clemson University
Clemson, SC 29631

Notes

[1]I have discussed my experiences directing foreign-language plays in an article "Using Drama to Teach Languages," *ADFL Bulletin*, 11 (March, 1980): 36-38.

[2]Quoted from an interview in the *Chronicle of Higher Education*, January 7, 1980. See also Richard Wolkomir's recent article "A Dartmouth Professor's Manic Methods Help to Close the Language Gap Prevalent among U.S. College Students," in the May, 1980 issue of the *Smithsonian* magazine, pp. 80-85.

[3]Dr. Keilstrup discussed his research at the 1979 Spring Conference of the Texas Chapter of the American Association of Teachers of German in a paper entitled "A New First Year Program: Building Enrollment."

[4]For further information on Dr. Sinka's conversational techniques, please consult "German Conversation with Focus and Meaning: New Approaches," *Der Unterrichtspraxis*, 1 (1979): 13–20; and her article "Love and Marriage: A Modern Approach to Conversation," *Foreign Language Annals*, 2, No. 3 (1978): 271–73.

[5]I have always found students to be very resourceful in devising costumes and collecting props and scenery.

[6]Each year at Clemson the Language Department produces full-length plays in French, German, and Spanish. The students receive one hour's credit for participation.

[7]Much of the work completed in these groups is written on the board for correction and comparison. Frequently, a sense of friendly competition develops among the groups, helping to create a congenial atmosphere in the class.

[8]So that all students can be prepared, the questions may be handed out ahead of time.

[9]It is a good idea to apprise the students of any vocabulary that may be unfamiliar, insuring that the students in the audience will follow all interviews.

[10]Language clubs frequently plan such evenings. Perhaps the members of a culture class could work with club members in staging such projects.

Teaching Non-Verbal Communication in the Foreign Language Classroom

by
James D. Gunn

Language teachers now agree that we should not disassociate the study of a foreign language from the study of the culture of which that language is a part; that is, we should not limit our instruction to the development of oral and written skills. In addition, if we want our students to communicate well we must make them aware not only of the cultural context in which the language is used, but also of those very significant nonverbal signs which frequently accompany, and sometimes replace, verbal communication. We must make them aware, for instance, that time talks, space talks and, even more importantly, our body talks too.

Students should not only learn to listen, speak, read and write but also know about the gestures and body movements that convey meaning in the target culture. They will learn to communicate much more effectively if they are presented with vivid examples, dramatized by the instructor, of behavioral differences that will be encountered when they are confronted with a member of that culture.

Since people use gestures to emphasize and explain their ideas and show their sentiments and attitudes, one person's understanding of what another person says is founded to a large extent on the message imparted by the speaker's bodily movements. The importance of these movements should not be underrated. A gesture of the face or a movement of the hands, the head, the shoulders, or any other part of the body, can be a signal which everyone of the same culture clearly and readily understands; those who intend to live, work or travel in that culture must know how to interpret these movements and be able to perform the appropriate gestures themselves, in order to comprehend and communicate effectively and without misunderstanding.

It is unfortunate that so little work has been done toward compiling complete inventories of the common gestures and related nonverbal signs for use in language and culture classes. It frequently happens in conversations between members of two different cul-

tures that although the participants may have no problems with oral communication, they come away from the conversation feeling frustrated, unsatisfied and sometimes offended because of ignorance or misuse of the "silent language" of gestures. At the end of this article there is a brief, annotated bibliography for those interested in pursuing this subject. Nonverbal communication is an almost virgin field, and yet a significant one. It can be used in a practical manner in the teaching of language and it lends itself well to dramatic presentation in the classroom.

For a number of years now I have been teaching my elementary level Spanish classes the most common gestures used in Mexico. A few of these are limited solely to Mexico, but most are used almost universally in the Spanish-speaking world. I emphasize most strongly those that would probably be misunderstood, or at least not readily understood, by my students. For purposes of illustration I will list and describe a series of conflicting Mexican and American gestures which could, and often do, cause confusion and much worse. Note that the right hand is always used to perform these movements.

In Mexico the "come here" gesture is made by extending the arm in front of the body with the hand cupped and the palm facing down; the fingers are then rapidly moved in toward the palm several times. This gesture is very similar to the wave used by Americans as a greeting or a farewell, and Americans in Mexico easily and often interpret it in this way.

The matter is complicated further by the frequent use in Mexico of a sort of backward wave which is made by raising the slightly cupped hand to about a foot from the head with the palm facing the gesticulator. The fingers are then moved in toward the palm several times, either simultaneously or separately. This gesture means "good-by" or "hello" but Americans easily interpret it to mean "come here."

Mexicans traditionally illustrate the height of a person by holding the hand in a fist at the desired height with the palm toward the gesticulator and the index finger extended upward. The extended finger apparently represents the erect figure of a person. The use of this gesture is limited to Mexico and is becoming less common in the larger cities, at least among the middle and upper classes. To describe the height of horses, cattle and of persons in most of the Spanish-speaking world, the hand is held vertically at the desired height with the fingers held together and pointing di-

rectly ahead of the gesticulator. To indicate the height of inferior forms of life and of inanimate objects the hand is extended with the palm down as in the United States. As a newly-arrived student in Colombia in 1962, and in wretched ignorance of these things, I was chagrined to discover that I had just insulted a female friend by using the inappropriate American gesture to describe her height. Eventually I was able to convince her I did not really think she was an inferior life form.

When hitchhiking, the Mexican makes the appropriate gesture in the same way an American does, but—and this is very important—always with the hand at waist level and the arm straight. The same gesture performed at shoulder level with the arm bent and especially with the forearm in motion, the way Americans make the "give me a ride" gesture, is called a *corte de manga* and is a violent insult. Mexicans consider it a *mentada*, directed at one's mother and, consequently, very serious. It is definitely not a gesture one should perform before an onrushing vehicle operated by a Mexican with a mother!

The simple gesture of caressing the chin, nose, or throat with extended index finger and thumb may, in certain contexts, be misinterpreted by a Mexican—in this case as a form of the *violín*, which is sexual in nature. In fact, in Mexico *pintar violines* means to make obscene gestures.

Two gestures that Americans typically use with children are particularly offensive because of the age of the likely recipient of the gesture. The first is our "I got your nose" gesture, performed with the hand in a fist and the tip of the thumb protruding between the index and middle fingers. This is the famous *higa* gesture and is sexual in nature. The American "shame on you" gesture, made by rubbing one's extended index finger against the other with a motion similar to sharpening a pencil with a knife, is also common in Mexico but is a reference to masturbation. Whenever Mexicans wish to censure a child or a friend they will often place the hand partially over the eyes and forehead and say *¡Qué vergüenza!*

The "OK" gesture, with the hand at shoulder height, the fingers extended upward and the tips of the index and thumb touching to form a circle, is usually acceptable in Mexico but is a reference to masturbation in most of Spanish America, especially when there is movement of the hand.

In addition to gestures, I describe to my students other nonverbal ways to send out messages, and again I emphasize those differ-

ences that often cause confusion or misunderstanding for an American dealing with Spanish speakers. Included are attitudes toward physical contact, the appropriateness or inappropriateness of certain general body movements and postures (hands in pockets, crossing the legs, keeping one's hand under the table during meals, etc.), the concept of time, and even the kind of message sent out by speakers at various distances (American males stand about a foot and a half or more apart when speaking to each other and the distance increases when talking to a female. Spanish speakers feel the proper distance for men and women is about a foot; this distance makes us Americans extremely uncomfortable because it suggests intimacy, secrecy, or aggression).

One nonverbal sign I never fail to describe to my students is the most widely used of several "musical" insults used in Mexico. The first five notes of the tune know in the United States as "Shave and a hair cut, two bits" (´–´-) is a form of the *mentada*; the accents correspond to the expression *Chinga tu madre* (*chinga* is a violent sexual act). Often the last two notes are added (-´) and correspond to the accents in *cabrón* (cuckold). The tune is whistled, tapped, or honked on car horns by drivers who wish to reproach other drivers for careless actions. The retort is another musical *mentada* (-´-), which corresponds to the accents in *tu madre* or *la tuya*. Unfortunately, American tourists, students and businessmen are usually unaware of the significance of this very popular little tune and one can hear it making its offensive way down the halls of the hotels in Mexico frequented by these people, whenever the poor devils knock at the doors of the rooms.

I also tell my students that in most of the Spanish-speaking world loud whistling is not a sign of approval as it is in the United States. In these countries, as in Europe, whistling during or after a performance of any kind is our equivalent of hissing and booing.

I find the subject of nonverbal communication fascinating and every year my new students wait impatiently for me to begin my series of demonstrations of the *dos* and *don'ts* of body language in Spanish-speaking countries. Not only do my students seem to find the subject very interesting in itself, but more than anything else that is done in the classroom, it makes them aware of the cultural differences involved at multiple levels whenever there is contact between people of different countries and of the need for understanding these differences if effective communication is to take place.

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The Dartmouth-Rassias Model in Special Education Programs

by
Bette G. Hirsch

A model for teaching foreign languages, developed by John Rassias at Dartmouth College, has met with unexpected success when used with children and adults enrolled in Special Education Programs. This suggests that his techniques should be considered by a broader spectrum of educators than those involved in Foreign Language teaching at the secondary and college levels.

When a President's Commission was formed in 1977 to study our country's posture on foreign languages and international studies, only one foreign language teacher was chosen to take part: John Rassias, Professor of French at Dartmouth College in Hanover, New Hampshire.

During the 1960's, Dr. Rassias had been asked to develop a method to train Peace Corps volunteers in French and African languages. His techniques enabled the volunteers to reach a level of oral fluency, as measured by norms of the Foreign Service Institute, within six to eight weeks. His Intensive Language Method was adopted by Dartmouth in 1967, and a startling turnaround was achieved by the language departments using it. In twenty to thirty weeks of class work, students were achieving oral fluency. The number of students choosing a language major increased five times over prior levels. Enrollments in courses above introductory levels more than doubled. Senior faculty members began enthusiastically to teach introductory language classes. The Dartmouth Intensive Language Method (DILM) has now been incorporated into the permanent curricula of more than one hundred colleges and high schools throughout the United States. It is being used to teach French, Spanish, Hebrew, Italian, Chinese, German, Greek, Portuguese, Rumanian, and Russian and English as a Second Language. The method emphasizes language for communication and creates an environment conducive to second language acquisition.

Richard Brod, director of Foreign Language Programs for the Modern Language Association, has described the effect of the Rassias Method on Foreign Language study at Dartmouth: "At

Dartmouth foreign language study has some of the attractiveness and prestige that on other campuses are enjoyed only by team sports. Students rearrange their programs to make room for intensive courses; juniors and seniors compete for opportunities to work as Apprentice Teachers; admissions officers use the nationally famous language programs to lure new students. In short, Dartmouth has achieved what we all want, an idyllic situation . . . " (quoted in the *ADFL Bulletin*, 12, No. 4, May 1981, in an article entitled "The Dartmouth-Rassias Model of Teaching Foreign Languages," by Charles Stansfield and Jeanne Hornor).

I first heard John Rassias speak at an Exxon-NEH sponsored Workshop in December of 1979. I was immediately struck by the dynamism of the man and the excitement inherent in his way of teaching. I knew that he had been a professional actor at one time and, of course, that he taught at Dartmouth. I wondered if our college could successfully implement his techniques. Several of the foreign language instructors in our department traveled with me to view a Rassias program at American River College in Sacramento, California. We took with us a speech pathologist from Cabrillo (Sandra Eldridge) and two educators involved in teaching French to elementary school children (Lise Gabet and Genevieve Brodersen). Later I observed the program at Loma Linda University in Riverside. In January of 1981 I was able to travel to Dartmouth and be trained during three intensive days. In early September of 1981, Jacques Benzakein (of Loma Linda) and I assisted Dr. Rassias in a Stanford University workshop which trained west-coast foreign language and ESL teachers.

What are the major characteristics of the Rassias approach to teaching? A dynamic classroom pace and lively atmosphere are created. Rassias is often heard criticizing dull language classrooms, calling them "valium valley"! Students' exposure to the language being taught is maximized in the classroom. An unusually high student involvement in the use of the language is provided: an average student response rate of sixty-five times per hour is attained. The learner's natural self-consciousness and fear of mistakes is lessened by the pace and the rewarding of even partially successful efforts at response. The relevance of the language to the student's own life and experience is emphasized.

Apprentice teachers, trained in the techniques of the method, are used to provide small group intensive review and reinforcement of the material presented in larger Master Classes taught by

professors. The text which is used is based on dialogue and memorization and pattern drill practice. Dramatic techniques are presented for introducing new material and for drilling it. Activities are designed to foster creative use of language in the class, right from the beginning. Rassias has described his philosophy of language instruction by paraphrasing an ancient sage: "What I hear I forget, what I see I understand, what I do I remember" (Dartmouth Workshop, January 1981). This seems to define aptly the DILM classroom.

After attending workshops on the Rassias Method, Lise Gabet, the founder and author of a West Coast French program designed for elementary school students, added Rassias's specific techniques to the existing repertoire of the program's delivery. Her program, called F.U.N. (French Useful Now), was introduced eight years ago by Esprit Français, Inc., a non-profit corporation, and covers four years of progressive teaching. It is offered for a fee on school premises before or after the school day. Classes of eight to fifteen children are held in two half-hour sessions or in one hour-long session once a week throughout the school year.

Esprit Français creates an environment which allows the children to learn French as if it were their native language through activities such as dramatization, games, and songs—emphasizing a physical response to the spoken word. The organization tries to create a French environment in the classroom where the children have a normal class activity, albeit with a new means of communication. Lise Gabet states that, "At this age, verbalization of the new language does not go through a translation but rather is immediate, relative to a given situation; this mechanism tends to favor the development of abstract thinking and makes it easier for the child to excel in other disciplines." (Written in a letter to this author describing her program, December 7, 1981.)

She also states that "several studies have shown that the contact with another verbal expression and with a different culture makes the child more aware of his capabilities and more receptive to his or her environment. The new language becomes a complementary tool from which the child can better comprehend people and objects surrounding him and her." (*Ibid.*)

Genevieve Brodersen, a Coordinator of Esprit Français in the Palo Alto area, began in 1980 on a voluntary basis to offer the F.U.N. program as something new and challenging to the handicapped children of Loma Vista Orthopedic Center in Palo Alto.

California. She has two classes of fourteen students each, ranging from age 2 to 21. She is helped by the school staff who find the experience "overwhelming, rewarding, and positive" in their own words.

Mrs. Brodersen has been teaching French once a week to each group. The children received this new knowledge very well, she states, "anxious for the teacher to come, giggling with pleasure when they received commands in French, learning folk songs and games, and enjoying every minute of their French class." Learning how to identify themselves in a foreign language spoken throughout the world has been a thrilling experience.

Some specific anecdotes reported by Mrs. Brodersen and observed by this writer follow:

"Miming a dialogue in French with a marionette on his foot because he cannot use his hands makes a child laugh because he is happy to communicate with the outside world."

"Since much French is spoken from the throat, one of the students with a recent lip operation could not speak English, but was able to say words in French."

"Counting from one to ten in French in one breathing-out action when an oxygen tank regulates your life, what an experience!"

Gabet and Brodersen are aware of current learning theory detailing right and left brain processes (e.g., Asher, *Psychology Today*, August, 1981). They state that the learning process connected with the left side of the brain applies analytical skills through attention, concentration, analysis, and memory. Mathematics are learned this way, and traditionally languages other than the mother tongue were taught using this process. The other path connected with the right side of the brain allegedly allows an implicit learning process which goes through an internalization of the material presented. This is the way we learn how to walk and to speak our native language. It is a "natural" learning.

Brodersen feels that her work in the Orthopedic Unit has been a broadening experience in communication, both for the teacher and the students. They seem to love her eclectic approach which, in addition to teaching them French, has generally enlarged their capabilities and given them more confidence. The magic, drama, and love of the Rassias Method has combined successfully with the approaches of the F.U.N. program in the Loma Vista Orthopedic Unit.

Sandra Eldridge, a speech pathologist at Cabrillo College, reports

that some of John Rassias's methods have been adopted at the junior college level for students who have speech and language problems. She found that this dynamic approach encouraged students to attempt new kinds of communication. It is a departure from traditional therapy, and makes it more interesting for students who may have undergone several years of speech and language therapy.

The method was used with a group of eight Developmentally Delayed teenagers. During the course of a nine-month school year, the students' communication skills improved to the point where the three who were graduating could give brief speeches. They learned how to make introductions, speak in complete sentences, follow and give directions, and express their feelings in an intelligible manner. There was an increase in class attendance, punctuality, and attention span. More subtle changes were noted in their eagerness to communicate with other students and teachers on campus. One mother who came to observe the class remarked that her daughter was speaking more at home and using sentences. There was an improvement in the students' appearance, self-esteem, and attitude.

The Rassias Method was also used with a group of young adults, some of whom had received a head injury and others who had suffered a stroke. There were ten students in the group. The enthusiasm of the students was tremendous. One student gained enough skill and confidence to speak in front of a large group of students about a trip to Hawaii. Another student was able to obtain a summer job. The mother of a third student remarked that her son had suddenly awakened intellectually. This student is now taking a regular speech course called Reader's Theatre. He enjoys speaking with others and seeks out new communication challenges as at a health spa.

Why are these students doing better? Eldridge believes that "it is because the enthusiasm of the instructor helps them alter negative or self-defeating attitudes. The Rassias Method demands that a student be involved, such as blindfolding a classmate and having another student direct the person around an obstacle course or presenting a speech describing a foreign country."

How can one know if the method works? Eldridge answers that "You know when a neurologist writes in a letter that he is amazed at the progress of a patient, or when a student says he loves his speech class, or when people make the effort to come in wheel-

chairs on a rainy day. When you see the bright eyes and the mental wheels turn, you know they have learned how to listen and can respond with a perceptive question. Even students with severe problems have potential for growth and better communication skills, and the Rassias Method augments this improvement."

Many in the foreign language teaching profession do not consider the Dartmouth-Rassias model to be a true innovation in language teaching. (Stansfield and Hornor, *op. cit.*, p. 24.) They place it within the audiolingual tradition which has dominated foreign language methodology on the campuses since the Second World War. What is certainly different is the enthusiastic and lively implementation of the method. Teacher and students break through habitual blocks of inhibitions. One might venture the conclusion that this lowering of inhibitions makes students better able to learn languages and to communicate.

It would appear that at this writing (January, 1982) no scientific studies of the Rassias Method have been conducted. It would be a wonderful plus to know why, how, and with what groups of people this method works the best. In the meantime, parents may want to ask their children's language teachers if they are familiar with the method, and in the negative, suggest that they contact John Rassias at LORE (Language Outreach), Dartmouth College, Hanover, New Hampshire.

—Bette G. Hirsch
Foreign Languages and Communications
Cabrillo College
6500 Soquel Drive
Aptos, CA 95003

BATS-TANC ("Batanque")
Jeu alphabétique pour les débutants

par
Heidi R. Sinel et R. J. Cormier

Voici un petit jeu qui ne paye pas de mine et qui est faisable après seulement trois ou quatre semaines d'enseignement. Son but est de renforcer l'importance du vocabulaire acquis jusqu'à ce point et d'en encourager l'acquisition du nouveau.

Au concours, il s'agit de diviser la classe en deux groupes, A vs. B. (le Québec vs la France? La Réunion vs S. Barthélémy?). On trace une grille au tableau noir—ou au papier blanc (illustrée ci-dessous) avec quatre cases pour chaque catégorie. Verticalement, c'est "B," puis "A," puis "T," puis "S." Et horizontalement, "Transports," "Animaux," "Noms," et "Choses."

Un groupe entame le jeu (apres des sorts?) en offrant un "mot associé à TRANSPORTS qui commence par B." Ensuite (si on va en ordre logique, ce qui n'est toujours pas le cas dans notre classe), c'est le tour de l'autre groupe à donner un "mot qui commence par A associé à Transports." On peut distinguer encore les deux groupes concurrents avec de la craie en couleur differente ou simplement avec des étoiles, ou même en écrivant différemment les mots offerts par chaque groupe.

Le groupe avec le plus grand nombre de points après 10–15 minutes gagne un prix (des "Reese's Pieces" si goûtés par E.T.?!)

—Heidi R. Sinel
Enseignante apprentie,
"Breakthrough French," 1979–80

—R. J. Cormier
(Senior Editor, *The Ram's Horn*)

	Transports	Animaux	Noms	Choses
B	Bateau (m.) Bus (m.)	Boa (m.)	Bernard (m.) Barbara (f.) Barthélémy (m.)	Banlieue (f.) Beurre (m.) Bâtiment (m.) Boîte (f.)
A	Auto (f.) Avion (m.) Aéroglisseur (m.)	Âne (m.)	André(e) (m.,f.) Anna (f.)	Avril (m.) Apostrophe (f.) Aéroport (m.)
T	Train (m.) Taxi (m.)	Tigre (m.)	Thomas (m.) Thérèse (f.)	Tableau (f.) Terre (f.)
S	Sousmarin (m.)	Singe (m.)	Serge (m.) Sébastien (m.) Stephen (m.)	Salon (m.) Stylo (m.) Septembre (m.) Soleil (m.)

"I Will Survive" in French

by

Debra Popkin

"First I was afraid, I was petrified," sings Gloria Gaynor in the opening lines of the 1979 disco hit. "D'abord, j'ai eu peur, J'étais pétrifiée," sings Régine in the French version of that song. For many college freshmen entering a foreign language class for the first time, these lyrics summarize the dread and terror they associate with having to learn a new language. With the help of the Dartmouth Intensive Language Model and the peer tutors (ATs), however, students gradually gain a sense of self-confidence and self-worth that they have never received from any other scholastic endeavor.

At Baruch College, CUNY, where the DILM has been offered with great success for the past three and a half years, we have added a new dimension: *music*, in addition to dramatics. One may wonder where the novelty lies in introducing foreign language songs. After all, teachers traditionally brought in recordings of folk songs or Christmas carols for parties and holiday celebrations. At Baruch College, however, the songs are an integral part of the elementary language courses. The benefits of learning a language through music are threefold: 1) students reinforce correct pronunciation rules; 2) students see practical and entertaining application of the rules of grammar (new tenses, pronouns, idioms, etc.); 3) students compose original dialogues and essays based on the dramatic lyrics.

French pronunciation rules are extremely difficult to teach. There was a time in the late 1960s when some of us, recently out of graduate school, taught the whole phonetic vowel chart and had students in our elementary courses transcribe words, phrases, and entire sentences phonetically. We were very enthusiastic about our graduate courses in phonetics and we assumed that our students would be equally enthusiastic. But with the coming of open enrollment in the 1970s, our teaching of phonetics via the phonetic alphabet gradually came to an end. Teachers may still occasionally write a phonetic symbol on the board, especially if that symbol resembles something in the English alphabet. But the systematic

teaching of phonetics on the elementary level just did not suit our new crop of open admissions students. These students, many of whom need remediation in English as well as math and social studies, are "turned off" by theory and written symbols. But they are "turned on" by practical examples and by pop music. At the start of the first semester, they are taught the song "Dites-moi" from the Broadway show "South Pacific." After writing on the board that *moi* is pronounced /mwa/, they listen to the song, sing along, and practice in small groups.

The rules of grammar dealing with choice of tenses, disjunctive pronouns, and idiomatic usage are also difficult to teach. But we at Baruch now have an entire repertoire of musical material to assist in the teaching of various grammatical units. Songs such as "Je ne regrette rien" by Edith Piaf and "Ne me quitte pas" by Jacques Brel are ideally suitable for teaching the negatives in first-semester French classes. To reinforce the uses of the expression "il faut," I always play "Il faut savoir" by Charles Aznavour, who is a special favorite of mine for the variety of his use of tenses and for the richness of his dramatic monologues. When teaching the future tense, I play Aznavour's "Et pourtant" and sometimes "Désormais" in addition to Gilbert Bécaud's "Et Maintenant," which students already know as "What Now My Love" in English. The students identify each use of the future tense in those songs. When teaching the *passé composé* and imperfect, I choose either Bécaud's "Nathalie" or Aznavour's "Hier Encore," the latter having the advantage of automatic familiarity since country singer Roy Clark recorded it as a country ballad several years after Aznavour composed the music and lyrics in French. When teaching the conditional tenses and complicated past sequences, I play another familiar song: "A présent, tu peux t'en aller," recorded by Richard Anthony as a French adaptation of the American 1964 rock ballad "I Only Want to Be With You." The French lyrics, in this case, bear very little resemblance to their American counterpart, but the illustration of the present and past conditional tenses in French is something to be admired. "*Si* seulement tu m'*avais dit* la vérité, nous ne *serions* pas sur le point de nous quitter; j'*aurais* toujours *gardé* au fond de moi, l'amour que j'ai eu peur de perdre tant de fois—puisque tu as triché, à présent tu peux t'en aller."

The song "Et moi dans mon coin" by Aznavour is simple enough to serve as an illustration of disjunctive pronouns for first-semester classes. The only tense used is the present indicative, with the ex-

ception of the dramatic insertion of the present subjunctive: "Toi, tu regrettes que je sois là." This song also has the advantage of familiarity since Aznavour has recorded it in Spanish and Italian, the native languages of several of our students. Dramatically, the song is an open-ended monologue, lending itself to several interpretations. "*Lui*, il t'observe du coin de l'oeil, *Toi*, tu t'énerves dan ton fauteuil(. . . .) Et *moi*, dans mon coin, si je ne dis rien, je remarque toute chose . . . ." Who are these three characters? To whom is Aznavour speaking? Is he merely thinking out loud? Why is he jealous? There are the questions we use to motivate students in class discussions. In my intermediate and advanced classes, the song is the point of departure for a written assignment—dialogue between Aznavour and his wife/girlfriend or a composition explaining the events that preceded the writing of the song. One of my students gave me a whole new approach to the song by suggesting that perhaps Aznavour imagined the flirtation in what was only an innocent conversation between his girlfriend and a male companion. All explanations are possible. The more class discussion, the better.

The melodramatic ballad, "Non, je n'ai rien oublié," also by Aznavour, is another excellent source of inspiration for creative writing in French. I often dictate the lyrics of the first few lines to my advanced composition classes and then have them invent a dialogue between Aznavour and his former girlfriend when they meet unexpectedly several years after breaking up. Will the old flame be rekindled? What is the woman's reaction to seeing Aznavour again? Students discuss their own similar experiences and their reactions to an unexpected meeting with a former sweetheart.

My most enjoyable lesson every year is based on the song "I Will Survive" entitled "Je Survivrai" as sung by Régine. (There are actually two French versions of the song; the second one, entitled "Plus Rien ne va," sung by Sabrina Lory, totally transforms the English song into a ballad of the traditional Frenchwoman suffering from the loss of her lover, unable to cope, but just strong enough to reject the possibility of committing suicide.) Régine's version is much more up-to-date: the wronged woman rejects her lover now that he is back, and tells him that she is strong enough to make it on her own. "I Will Survive" has become a theme song for the women's liberation movement, second in popularity only to Helen Reddy's "I Am Woman." After my students have assimilated the pronunciation and the uses of the *passé composé* vs. the imperfect and the fu-

ture tense in the song, they concentrate on the meaning of the lyrics and develop the song into a creative dialogue. Students then create a psychodrama in which they present the arguments of the former lover who is determined to win back the love of the woman he had abandoned. The male point of view can be stated either in a letter of apology or in a telephone conversation. The female point of view is already stated in the song, "Je survivrai sans toi." Now I arrange for a confrontation during which the man uses every excuse and rationalization he can imagine in order to get the woman to change her mind and take him back. Will he succeed in convincing her? Or will she remain strong and resist his arguments? An impromptu dialogue is enacted before the class by two students, who are required to keep arguing for as long as possible until the conflict is resolved. It makes for an interesting psychological study to have each student in the class write his/her own dialogue and draw separate conclusions. Will the rejected woman take her ex-lover back or not?

"Je Survivrai" is unique in that it is a contemporary song having the same meaning and lyrics in French as it does in English. Whereas other songs such as "Et pourtant" and "Et moi dans mon coin" are typically and exclusively French both in their melodic line and in their idiomatic usage, "Je Survivrai" transcends musical and cultural barriers. American students love the song because they love the disco beat and they already know the English lyrics. Many professors, who are not in tune with popular culture and popular music, might not appreciate the appeal of this special song. Yet if we want to stimulate our young college audiences, we need to be familiar with pop culture, both French and American.

I am constantly searching for new musical material with cross-cultural references. French songwriter Gilbert Bécaud collaborated with American singer/actor Neil Diamond in composing the score for the movie musical "The Jazz Singer;" Gilbert Bécaud wrote the music and Neil Diamond the lyrics. I cherish the French (Bécaud) version of the hit song "Love on the Rocks," which was at the top of the American pop music charts in December 1980. (Anyone who has seen Bécaud perform either live or on television knows that he is an outstanding Dartmouth Model-type showman. Long before John Rassias made his appearance on "The Tonight Show" [November, 1980] and got Johnny Carson to speak Greek, Gilbert Bécaud appeared on that program and by touching and cajoling in

the manner of a typical Dartmouth Model AT, he got Johnny Carson to sing along with him in French!)

My search for musical material does not end with Bécaud. I am anxious to find other recent American popular songs that have been adapted into French, especially songs with the same message in both languages. If any readers could send in titles of recent French-American song hits, it would be a great service for all teachers of French. Perhaps *The Ram's Horn* could serve as a clearing house for the listing of new musical as well as dramatic material to help all of us enrich our DFLM courses.

—Debra Popkin
Associate Professor of French
Dept. of Modern Languages
Baruch College (CUNY)
New York, New York 10010

Foreign Study on a Shoestring

by

Sister Mary-Theresa McCarthy

The fluency of language students trained by a teacher implementing the DILM is inevitably superior to that produced in any traditional language course. Only for an exceptional student, however, is that sense of achievement in itself a sufficient compensation for the intensive drill sessions and the hours spent in the language laboratory when his or her language requirement could be readily fulfilled without putting in so much extra time and personal effort.

John Rassias points out that for this reason beginning students need the motivation which can be provided only by an opportunity for foreign study. In my department, this was a new concept. French majors usually spend their junior year in France. By then, they have had at the very least two years of college French. They are a comparatively small, rather select, and extremely well prepared group.

Offering a foreign study program to a large number of beginning students presented a new challenge, but when we subject these students to all of the DILM's demands, we do owe them a chance to discover that they can have fun conversing in their newly learned language with native speakers who understand them and whom they understand. Present inflationary conditions, however, make a trip to France prohibitive for many American budgets. In the opinion of my students, French Canada has proven itself a practical and pleasant alternative. Eastern Airlines and Amtrak both offer colleges attractive group rates. The University of Montreal and Laval University provide clean, cheerful, and inexpensive housing.

My first venture, in 1979, was with a group of eighteen. We flew up to Montreal. Our stay was so profitable and successful that it gave me the courage to venture a bit farther north this year. By taking a train instead of a plane, we could go as far as Québec City without increasing transportation costs. Actually, Canada is one of the few travel bargains left in the world. An American dollar north of the border is currently worth an extra fifteen percent or so.

My 1980 group numbered twenty-four. Mornings were devoted to a formal class which I conducted and a drill session with an apprentice teacher. Most helpful as basic texts are the illustrated paperbacks, *Images du Québec* and *Salut, Québec* (Montréal: Editions Aquila). A daily local newspaper, *Le Soleil*, was also required reading. Its entertainment pages list numerous ideas for evening activities. Consequently, film fans saw such favorites as *Kramer vs. Kramer*, *Apocalypse Now*, and *New York, New York* "en français." Theater-goers who like live drama on stage preferred performances at Le Grand Théâtre where a local troupe was presenting famous masterpieces, e.g., *Les Femmes Savantes* by Molière.

Quebecers are outgoing, happy people. Their love for music reflects their *joie de vivre*. In spite of a variety of individual tastes in music, everyone in my group found a place where her kind was featured.

For example, classical concerts were being performed by countless orchestras and choral groups in the area.

Also, four flights above *la rue du Trésor*, where artists paint and sell their work, is a *boîte* where the beat ranges from punk rock and hard rock to disco. At each customer's place is a telephone, so it is possible to look around the room and feel perfectly free to call someone at another table for a chat—in French, of course.

More traditional clubs catering to those in their late teens and early twenties cluster around Porte Saint-Jean. It is easy to meet French Canadians at any of these night spots. After closing time, some of the crowd moves on to an all night coffee house for more conversation. Other young people, anxious that a new referendum grant sovereignty to Québec Province, drive out to a rural cellar for chorus after chorus of their patriotic songs. They welcome the opportunity to include foreigners in such rallies as this gives them a chance to explain their point of view and demonstrate their reverence for their language and the culture it expresses. This attitude on their part is advantageous for our immersion groups. A generation ago, young French Canadians liked to practice their English on visitors from the United States. Today, they strongly encourage—and even expect—Americans to use the language of the host region.

Students who preferred not going into the Old City at night watched television in the lounge of *la résidence Lacerte*, where we were living at Laval University. Also on campus, an outdoor café at *le Pavillon Pollack* provided a place to listen to music and sip a cool

drink. A roller disco vibrated its flashing rhythms less than a five-minute walk from our dormitory.

No matter where they spent their evenings, it was not unusual for some of our group to meet on *la Terrace Dufferin* at dawn with their cameras ready to capture sunrise over the Saint Lawrence. Never has Bruce Price's Château Frontenac been photographed from more angles, under more varied lighting conditions, than we see it in the countless pictures we brought home either on film or in the form of prints and watercolors done by local artists. (Bruce Price is also the architect who designed the main building on our campus, so the Frontenac held special interest for us.)

Sunday brunch at the Frontenac was a reasonable, copious meal. It followed High Mass at Notre-Dame Basilica where we joined in the prayers and hymns, listened to the sermon, and felt a part of history knowing that French people have been praying there in their native tongue since 1647.

Normally, we had our morning meal at Laval because the room rental fee, $9.50 per night, included a full-course Canadian breakfast. The frequent and abundant use of maple sugar was a revelation to my students who all live in the Middle Atlantic States. They learned to sprinkle it on their *gruau* at breakfast. They tasted it, along with toasted pecans, in their *tarte au sucre* at lunch. They sipped it as *liqueur d'érable* after dinner.

A drier drink for which tastes were acquired was sparkling cider, *cidre pétillant*. A cooler one was Molson Ale. Heartier nourishment was discovered in such regional dishes as *soupe aux pois*, Gaspé salmon, *dinde en croûte*, *pâté de porc*, and *pâté à la viande*.

World-famous pastries can be purchased from Kerulu's downtown or at the suburban shopping center that adjoins the Laval campus. (Two malls, Place Sainte-Foy and Place Laurier, are across the street from *la cité universitaire*.) Our favorite treats included the *tartelette aux fraises*, *boule de rhum*, *brioche aux raisins*, *tartelette au chocolat* and *palmier*. Cream used in these *pâtisseries* may not be as rich, nor is the rum as generously poured as it is in making their Parisian counterparts. They are, nevertheless, so fresh, light, buttery, and delicious that several boxes of them were carried home with us on the train.

Other souvenirs included wood carvings, copper crafts, handwoven fabrics in a variety of forms, and of course, tee shirts. These were purchased at diverse locations. No specific time was allotted

for shopping. Whatever site was studied in the morning session was visited during the afternoon.

It was logical to initiate these visits with a ferryboat ride over to Lévis (75¢ adult fare). From the deck, both shores of the great Saint Lawrence are clearly visible, as is the quaint Ile d'Orléans. Not far from where the ferry docks, back on the Québec side, is Place Royale where Champlain settled in 1608. A bronze bust of Louis XIV still stands on the spot where it was first erected in 1686.

An *ascenseur* climbs the cliff to the upper city where my students were particularly pleased to visit the Ursuline Covent, the oldest Catholic educational institution for young women on this continent, founded in 1639. (Our own institution is a Catholic college for women.) Everyone who had not already done so was vowing to read *Mère Marie of the Ursulines* as we left that charming old campus.

Also impressive is Holy Trininty Anglican Cathedral, the first Church of England cathedral ever built outside the British Isles. Its records date back to 1766.

It was in 1820 that the Citadel, as it appears today, was rebuilt. It is headquarters of the Royal Twenty-Second Regiment. In the Battlefields Park, we visited the Québec Museum for the specific purpose of studying contemporary Québecois artists, such as Louise Carrier. Outside the *musée* stretch the historic Plains of Abraham, scene of the battle in 1759 which left Québec officially under British rule. This is now a splended location for a picnic. It is also near the picturesque *Grande Allée*, which becomes *rue Saint-Louis*, and which is lined with delightful outdoor cafés and restaurants.

We also enjoyed packing a lunch and setting out to discover rural Québec. From the *Gare Centrale* in the lower city, the Dupont Bus Company operates a coach which has frequent departures toward Sainte-Anne de Beaupré. It takes the old *Chemin du Roy* on the *Côte de Beaupré*, so we could admire magnificent Montmorency Falls and rambling Montmorency Manor before passing the typical thickset, solid, old homes with outdoor ovens where bread was baking. We arrived in less than an hour at the revered shrine of Sainte-Anne, which attracts millions of pilgrims annually.

We, however, met very few pilgrims. We practically had the Laurentian foothills to ourselves, and they were dotted with beautifully bright forget-me-nots. It was May when we were there. This

seems to be the best time for a modest foreign study experience. The academic year has just terminated so people are still in a learning mood; summer employment has not yet staked its claim for top priority so no one feels guilty about escaping for a week. Tourists do not usually head north until somewhat later. Therefore, students are able to meet native speakers.

This personal, conversational experience replaces the language laboratory which is such a vital part of DILM. I estimate that each student's active vocabulary is augmented by a minimum of one hundred new words or expressions during each day spent in French Canada.

Comparisons they learn to make between their standard, international French and the Québecois of our neighbors to the north are often amusing. For example, when we thanked the concierge for our room keys, she replied "Bienvenue," not "De rien." The cafeteria was on the "deuxième plancher," instead of the "premier étage." We ate "pommes de terre" that were called "patates," and "de la glace" which was "une crème glacée." We got the bus in front of the "tabagie," rather than the "bureau de tabac." We passed a lot selling not "voitures d'occasion" but "chars usagés." We soon learned that cafeteria hours changed on "la fin de semaine," not (in Québec, at least) "le weekend."

Even if a long weekend is all that is available, the satisfaction that students derive from this experience more than compensates for the hours of groundwork and planning involved. Indirectly, the teacher benefits from a great deal of unsolicited publicity because happy students keep sharing happy memories of their travels to Canada. This results in larger numbers deciding to take French. They realize that the demands of the DILM are greater than those they would be required to meet in a traditional language class. And they realize that the rewards are greater, too.

—Sister Mary-Theresa McCarthy
Professor of French
Georgian Court College
Lakewood, NJ 08701

Using the DILM in Teaching Russian at the University of Florida

by
E. C. Barksdale and Natalia Kalishman

At the University of Florida, the German and Slavic Faculty has, for the past three years, been using a modified form of the Dartmouth Intensive Language Model in teaching Russian. The word *modified* means that limited resources have not allowed us to implement a full-scale Russian program. Only in 1981-82 will we have courses specifically labeled in the catalog *Intensive Russian* that offer students the complete Dartmouth program.

Our experience so far with a limited approach for Russian might prove instructive to those who, owing to limited funds and facilities, can introduce their Russian program only piecemeal.

We have limited the number of hours per week in which the student may be drilled by the ATs. For example, on the quarter system, we have been able to give students only two hours per week of drill—voluntary time on the part of the student—whereas our colleagues in German, who have a full DILM program, are able to require five hours of drill with mandatory attendance.

Although our efforts thus far to convert to the DILM system have been limited, we have found that to the extent we can implement the procedures, our program has greatly improved.

We are fortunate in the field of Russian in two respects. In the first place, Russian is a highly "synthetic" language, that is, it has a number of endings that indicate syntactic relationships in the sentence. The rich variety of endings that Russian uses, and the seemingly capricious nature of the pattern variations in these endings, were never captured precisely by traditional teaching approaches (which, in fact, work better with the other highly "synthetic" languages, such as Latin). The Rassias Method, by using a direct approach, cuts the Gordian knot by teaching immediate verbal response (rather than a deep understanding of a very complex syntatic system).

We were fortunate, in the second place, to have a textbook which, while not directly created for the Method, was nonetheless

written for direct language teaching and is, therefore, suited to our needs. Widely used in the United States, it is titled *Russian For Everybody* by E.M. Stepanova, et al., edited by V. Kostomarov (Moscow: Russky Yazyk, 1977). The main text of *Russian For Everybody* is entirely in Russian, supplementary materials in English. Thus students are required daily to work in the target language, rather than depending largely on materials in English.

Since we have initiated the Rassias Method, we have had a 15 per cent increase in enrollments. We are still a small program, but we hope, by offering a complete intensive model course, that our increase in enrollments will be even greater.

—E. C. Barksdale
Associate Professor of Russian
and Natalia Kalishman
Dept. Germanic and Slavic
Languages and Literatures
University of Florida
Gainesville, FL 32611

Book Review

Barbara B. Burn, *Expanding the International Dimension of Higher Education*. San Francisco, Washington, and London: Jossey-Bass Publishers, 1980. pp. xxxix + 176. ISBN 0-87589-444-5. Preface; intro.; bibliog. $12.95.

Expanding the International Dimension of Higher Education effectively addresses the fundamental issues facing international education in the 1980s. Dr. Burn states succinctly the twofold purpose of her book as (1) to review the current status of international education in higher education in the United States, and (2) to indicate current and future needs in this broad field. In short, she accomplishes these goals with clarity and insight.

What exactly is "international education"? While professionals have attempted to define their field of expertise, usually without success, Dr. Burn describes various components, all of which together comprise that elusive concept. She states that international education includes (1) international studies, which consists primarily of area studies and international relations, (2) comparative studies, (3) transnational studies, and (4) the so-called global studies. In addition, she concludes that the study of foreign languages should be considered a route to "global understanding," but knowledge of a language other than English is not essential to the concept of global studies.

Dr. Burn selects an impressive array of topics. She examines social changes that have affected international education and discusses in detail aspects of international education at the undergraduate and graduate levels. She describes the strengths and weaknesses of foreign language study in this country. She examines student and faculty exchange, investigates the role and responsibility of American universities to assist developing countries, and discusses the history, current situation, and future directions of advanced training and research. Dr. Burn also points out that the structure of higher education ("departmentalism") does not encourage or reward international education because of its eclectic, interdisciplinary nature.

Expanding the International Dimension of Higher Education is thoroughly researched. Dr. Burn's statistics and insight provide a

solid foundation to her arguments, and her recommendations concerning the future of international education in this country are clear and convincing. One must agree with Dr. Burn that increasing the international dimension of higher education is critical at this point in our history.

In her recommendations Dr. Burn argues that the Federal Government should lead the way in developing this international dimension, as it has in the past with innovative programs such as the NDEA, but she also emphasizes the fact that institutions and individuals must take the initiative as well. She states that American higher education is much better organized at the regional and national level than it was a decade ago, but argues for an even greater priority on international education in order to find more effective solutions to global problems.

Dr. Burn's excellent presentation of fundamental problems in the international dimension of higher education is an invaluable source of information for scholars, administrators, and neophytes in the field of international education. The basic problem is addressed clearly in the introduction by Clark Kerr: "The nation and the world are moving in exactly opposite directions from higher education. Higher education has not been leading. It has been following. It has been going the wrong way."

—George Mason Vaught
Assistant Director of the Office of International Programs and Lecturer in German
George Mason University
Fairfax, VA 22030

THE RAM'S HORN—GUIDELINES FOR AUTHORS

The Ram's Horn will publish articles, anecdotes, brief accounts of successful teaching practices and short news items pertaining to all aspects of the Rassias Language Method and the Dartmouth Intensive Language Model. You are encouraged to send in your contributions. The following may be of assistance.

WHAT IS THERE TO WRITE ABOUT?

Write about a subject with which you are familiar. Articles can be submitted on any subject related to teaching foreign languages, international studies, recent testing programs, new creative techniques, new grant proposals and awards, etc. This may concern experiences in the classroom, abroad, in American-ethnic communities or original projects. It just might deal with the tactics of pedagogy. The only requisite is that your manuscript describe some successful aspect of your teaching that you wish to share with others.

WHAT ABOUT STYLE?

Write in a clear, conversational style. Use strong verbs. You can be most effective by being simple and direct. You should avoid jargon. Remember *The Ram's Horn* readers are busy people who want practical information, successful techniques and ideas that will make them think.

Length should be determined by the scope of your topic. Be concise, but provide all the necessary information. Manuscripts generally should not exceed 600–800 words (4 pages).

Please avoid inadvertent sexist terminology: a plural pronoun and verb (e.g., students they, teachers/do, make, learn) serve as well as the indefinite use of third person singular pronouns (he, she/does, makes, learns). Footnotes should be avoided, and necessary references should be given as part of the prose.

HOW DO I PREPARE THE FINAL MANUSCRIPT?

Sent an original and one clear copy. The manuscript should be typed on white 8½ × 11 inch paper. Double space everything. Include tables, figures, charts, etc., on separate pages. If you must footnote, follow MLA style—*PLEASE*. Make a cover sheet for each copy of the manuscript showing the proposed title of the article and complete identification and address for each author.

WHY ARE MANUSCRIPTS REJECTED?

The most common reasons for rejection are: (1) subject and style that are inappropriate for our audience; (2) repetition of a recently published topic; (3) use of a procedure that might violate copyright law; and (4) inaccurate information.

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Authors are responsible for the accuracy of all material submitted. Unless previously copyrighted, all manuscripts accepted for publication in *The Ram's Horn* are copyrighted by the publisher and become the exclusive property of the publisher.

All manuscripts accepted for publication will be edited to conform to *The Ram's Horn* style and space limitations.

WHERE DO I SENT MY ARTICLES?

Submit all manuscripts to *The Ram's Horn*, Editor, Language Outreach, Dartmouth College, Hanover, N.H. 03755. All manuscripts will be acknowledged within weeks, but it may be several months before a decision to accept or to reject can be made.

A Note on Contributors to This Issue

E. C. BARKSDALE and Natalia KALISHMAN teach in and supervise the Russian program at the University of Florida.

James D. GUNN has accomplished considerable research in the area of contemporary Latin American Culture.

Bette G. HIRSCH is Head of the Department of French at Cabrillo College.

Helga KRAFT directs the Dartmouth Intensive Language Model (DILM) Implementation Project at the University of Florida.

Sister Mary-Theresa McCARTHY is director of the DILM Program at Georgian Court College, Lakewood, NJ.

Judith M. MELTON teaches German at Clemson University and has already published on dramatic techniques in foreign-language study.

Debra POPKIN teaches French at Baruch College.

John A. RASSIAS is Wm. Kenan Professor of Romance Languages at Dartmouth College.

Dennis P. SENIFF, Assistant Professor of Spanish at Michigan State University, also serves as Consultant to the Language Outreach (LORE) Program.

Heidi R. SINEL and Raymond J. CORMIER (Director) are involved with the DILM at Temple University-Ambler Campus.

George VAUGHT is the Assistant Director of the Office of International Programs and Services at George Mason University. He also served as Liaison Officer for the President's Commission on Foreign Language and International Studies.

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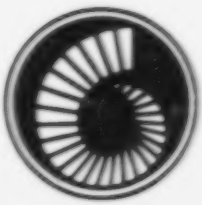

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E. C. BARKSDALE and Natalia KALISHMAN on the DILM in Teaching Russian at the University of Florida

Bette G. HIRSCH on the Dartmouth-Rassias Model in Special Education Programs

Helga W. KRAFT on the DILM in Florida: John Rassias with High School Teachers

Judith M. MELTON on the Flexibility of Using Drama Techniques in the FL Classroom

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John A. RASSIAS on the Text as Dramatic Departure

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Editors' Note

During mid-July, 1983, the Second Alumni Language Program (ALPS II) took place at Dartmouth College under the direction of John A. Rassias, William Kenan Professor of French. For ten days and nights, 235 students ranging in age from 13 to 70 and coming from diverse backgrounds and professions studied either French, German, Italian, or Spanish—speaking English under pain of severe fine ($.05 per word!!). Laura White of *The Boston Globe* had the following to say about ALPS II in her article "The Only Way to Learn It is to Speak It: Dartmouth Alumni Language Program Requires Immersion" (Sunday, July 24, 1983, pp. 32/35): "Educators have been bemoaning students' lack of interest in language studies since the 1960s. The Modern Language Association noted registration in French—always the most popular language on college campuses—dropped 35 percent nationally through the mid-70s. But French—and other languages—are making a comeback. Of the 236 Alpines, 132 are enrolled in French, 60 in Spanish, 22 in German and 21 in Italian. By the end of 10 days, beginners will have a vocabulary of about 1000 words, and a grasp of grammar, intonation and a feel for the culture of the nation. . . . . Adrian Walser, owner of a Florida construction company, knows the value of a second language—Spanish. It comes in handy in his business and location, and he speaks [it] fluently. Now he's at work on French . . . to trace his family's roots."

The energy of the staff—the Master Teachers and Assistant Teachers—was the mainstay of the program. Indeed, in the final written evaluation of ALPS II by the participants, one delighted individual commented as follows:

> *Q*: What was the *best* thing about the program?
> *A*: It happened.
>
> *Q*: What was the *worst* thing about the program?
> *A*: It ended.

Such responses were typical. A video-tape documentary illustrating ALPS II has been made, and is available for lending to professional and other groups.

Two, ten-day sessions are tentatively planned for ALPS III during Summer, 1984. All enquiries about this program or the ALPS II

documentary video should be directed to Language Outreach Education, Dartmouth College, Hanover, N.H. 03755.

J. A. R.
D. P. S.

Reader Response

[With this issue of *The Ram's Horn* we are pleased to inaugurate a section dedicated to our readers. Commentary on the Rassias Language Method and other aspects of foreign language communication is invited. —The Editors]

Communication via Ethnicity: Some Observations on ***Le Français: Départ-Arrivé***.

Like many other college teachers of French, I am using *Le Français: Départ-Arrivé* by John Rassias, as the textbook for Elementary French, a two-semester course at Hampton Institute. For the majority of our students, this one year will be the extent of their foreign language learning at the college level. Usually, they have had two years of high school French but enroll in the beginning course to meet departmental requirements. More than likely, they will not continue unless there is a two-year requirement.

Also, like many other professors of French, I have profitted from attending a workshop on DILM sponsored by the Dartmouth Language Outreach Education Program. I believe that I have been reasonably successful in my efforts to apply some of the techniques observed and practiced in the "dramatization of the dialogue." My aim has been to make the limited period of time that students spend in the classroom a more lively and learned experience.

However, unlike many other teachers of French, I am a minority person teaching a foreign language in a college of Black heritage. The brief comments that follow, relate to an aspect of teaching the DILM with *Départ-Arrivé* that perhaps has been taken for granted or has gone unnoticed: the ethnicity of its content.

In 1980, I decided that a change in the French textbook was due. Among those under consideration was the Rassias book. I had known for several years about the Dartmouth Intensive Language Method, had ordered the demonstration film for viewing, and had read articles about it that reflected diverse opinions. My ultimate decision in selecting *Départ-Arrivé*, however, was greatly influenced and perhaps determined by the major role alloted to the black student "Henri" in the adventures of two American student

in France. This role is supported and enhanced by photographs and illustrations throughout the book.

For instructors and students of the majority group, this factor may appear irrelevant and unimportant. For the minority student and teacher, accustomed to functioning in the alienation of invisibility, it is significant. At the beginning of the school year, I make my black collegians aware of the interracial feature of *Départ-Arrivé* and of the fact that is is unusual among foreign language textbooks. These students are not unsophisticated. They have learned to distinguish between what is *right* and what *is*. In this vein, although somewhat incredulous, they express admiration and appreciation for the authors who communicate to them a message that goes beyond language learning—into the realm of humanity.

Beatrice S. Clark
Hampton Institute
February 15, 1983

ARTICLES

A House No Longer Divided: Faculty Collaboration Across Educational Sectors

by
Claire Gaudiani and Clara Krug

Just before the outbreak of the American Civil War, President Abraham Lincoln proffered his belief that, like a house, a nation divided against itself could not stand. Many, if not most, elementary-, secondary-, and post-secondary-level foreign language and literature faculty live in a house divided. All too frequently, faculty teaching in different academic sectors isolate themselves from each other, rarely transcending levels to consult each other on issues of mutual interest. Professional conferences seldom attract teachers from more than one or two levels. Some faculty believe that they can learn little from colleagues teaching other languages or students at other educational levels. If the academic house is so divided, can it really expect to maintain strong foreign language and literature programs which send well-prepared students from one educational level to another and employ a series of well-articulated curricula? Both experience and common sense suggest that it has not and cannot.

We need to change the ethos of professional development in foreign languages and literatures. Instead of remaining divided, we need to unite. We need to collaborate. The verb *collaborate* derives from the Latin *com*, 'together', and *laborare*, 'to work'; it denotes working with others, especially in an intellectual endeavor.

As a matter of normal practice, physicians and attorneys collaborate with their colleagues. County medical societies and bar associations hold monthly or bi-monthly meetings to keep their respective members aware of developments in the medical or legal professions. Since participants determine the agenda of each meeting, they concentrate on the concerns that they deem most important. These societies and associations strengthen members' commitment to their own ongoing professional development, to each other as colleagues, and to the needs of their clients and their profession.

Through these groups, doctors and lawyers indicate that they have a corporate sense of responsibility for the quality and standards of practice in their profession—particularly in their region. For instance, it is in the best interest of all doctors in each region that medicine be practiced responsibly. Attorneys in any given area are equally concerned that law be practiced well. In most cases, all the professionals in a given region are eligible to meet in the county medical or bar associations, regardless of the tax bracket of their clientele or the kind of medicine or law the professional practices. Doctors and lawyers meet with local colleagues on the level of their discipline and their common concerns. Specialists attend along with generalists. Those with wealthy clients meet with those who practice among the indigent.

Like doctors and lawyers, foreign language and literature faculty should have frequent, locally-based opportunities for professional development. In its November, 1979 report, President Carter's Commission on Foreign Languages and International Studies suggested such locally-based faculty development. In November, 1982, the Modern Language Association's Committee on the Future of the Profession reiterated that faculty should devise strategies for professional development in individual regions. In fact, these opportunities should occur monthly or bi-monthly in groups of 15 to 30 members representing all academic sectors and specialities from grade school through graduate school. Faculty teaching foreign languages and literatures should meet on the level of their discipline and their common concerns. Teachers of foreign language should exchange professional expertise with those who concentrate on teaching literature and culture and on producing scholarly research. Those who teach more advanced students should meet with those who teach younger ones. Differences among the commonly-taught languages should not divide colleagues into separate camps at this local level of professional exchange.

Using the county medical societies and bar associations as a model, a major national project, "Strengthening the Humanities Through Foreign Language and Literature Studies," currently fosters the development of such local collaborative professional groups. With funding from the National Endowment for the Humanities and the University of Pennsylvania, at least 80 groups will be operating across the United States by 1984. In an effort to

disseminate further this model, each of the participating groups will take responsibility for establishing two or three similar groups among foreign langauge and literature faculty in its nearby geographic area. In four years, the country may have more than 250 local groups of foreign language and literature faculty which meet like medical societies and bar associations.

For the past two years, three collaborative groups of foreign language and literature faculty have operated as pilot groups for this NEH project. The first is based at a community college, the second at a metropolitan state university, and the third at a private college in a three-county rural area. They divide their monthly meetings into two parts:

1. *Journal Reading*. Few teachers have the money to subscribe to a wide variety of journals; few have the time to read them thoroughly. To alleviate this situation, group members take responsibility for reading and preparing short abstracts of the major articles in journals which the group has selected as important to its work. Typical examples are *Foreign Language Annals, The Modern Language Journal, The French Review, Hispania, Die Unterrichtspraxis, Classical World, Italica,* and *The ADFL Bulletin*. Each person typically prepares one oral review per year for his or her colleagues. Gradually, each year, the group covers all the major journals with minimal work for each member. Since each reviewer distributes a one-page summary of the journal issue reviewed, members retain a useful reference to articles in the current professional literature.
2. *Planning for Improvement*. Members select one or two areas of major concern, such as broadening global perspectives through foreign language and literature study; improving foreign language proficiency testing; increasing verbal achievement in English through foreign language study; studying the role of foreign languages in the community, state, and nation; or sharing the latest trends in teaching foreign languages and literatures. The second half of each meeting includes a one-hour special program focused on that concern. Guest speakers, panel discussions, review of related research data, demonstration classes, or other approaches help the group make progress in addressing the concern together. Group members plan and present this part of the meeting on a rotating basis. College faculty collaborate with—

rather than dominate—their colleagues from other academic sectors.

A local collaborative group provides numerous benefits to faculty and, by extension, to their clientele—their students. It fosters a sense of collegiality among elementary, secondary, and post-secondary faculty who might not otherwise meet on a professional basis. The group also helps new colleagues make the transition from training to practice in the profession under the guidance of more experienced members of that profession. Graduate students fresh from master's and doctoral programs especially benefit from participation in such meetings. Teachers at various levels of instruction share—frequently for the first time—textbooks and methodologies. Some visit each other's classes. As a result, the collaboration helps to maintain and improve teaching techniques and to facilitate articulation of curricula at all levels of instruction. The regular schedule of meetings also offers faculty a benefit that workshops and conventions do not usually provide: continuity in their professional contacts with colleagues outside their own departments. Finally, foreign language and literature faculty working together in local collaborative groups can keep important texts central to their curricula, improve the language proficiency of their students at all levels of instruction, and take primary responsibility for academic excellence in their discipline. They therefore provide each other with better students and their students with a better education.

In the face of the adverse effects of current budget constraints, such collaboration also provides benefits that school systems and administrators may no longer be able or willing to fund. Rising travel costs and shrinking departmental and system-wide budgets have caused great reductions in travel funds for regional or national conventions. In the absence of such long-distance opportunities, local collaborative groups provide low-cost faculty development on a regular basis. To reduce costs, many college libraries have eliminated some subscriptions to foreign language and literature periodicals. By sharing resources with each other, as journals disappear from library shelves, local faculty members can keep each other up-to-date in the literature of their discipline. In many areas, foreign language faculty teach increased loads because tight budgets prohibit hiring additional staff; they have less and less time to devote to professional development. Local oppor-

tunities allow these faculty members to participate without spending valuable preparation or research time to commute to distant locations. Finally, collaborative groups provide a source for rewarding faculty. Some administrators award in-service credits, certificate renewal, or letters of merit to group members who participate throughout the academic year. On the whole, local collaborative professional groups benefit administrators as much as they do faculty and students.

Local collaborative groups do not conflict with state, regional, or national associations. Each of these different kinds of opportunities for professional development offers faculty important advantages:

1. State, regional, and national meetings provide a large and powerful arena for discussion of major issues that concern foreign language and literature faculty across the nation. For instance, in the recent past, these meetings have encouraged faculty to develop political awareness and to understand how to make the governmental structures more responsive to the needs of education.
2. These meetings offer a broad forum for faculty to share their newly-developed pedagogic techniques and to report on the results of research projects.
3. They permit specialists to find significant numbers of their colleagues with whom they can address subjects of mutual interest. Those who teach specific languages or literary fields need to meet annually. Those who specialize in the teaching of composition, elementary language courses, or other skills also benefit from large meetings where they can find fellow specialists.

Local collaborative groups complement the ongoing work done at state, regional, and national meetings. Members of collaboratives are likely to be better prepared to benefit from and contribute to the sessions at larger meetings. Their awareness of the current literature gained through collaborative journal reading will make them a great asset to their colleagues in larger professional settings. The excellent ideas shared by presenters can be quickly and efficiently disseminated by collaborative group members when they return to their local groups and report on the state, regional, or national conference they attended.

Members of the 250 collaborative groups established under the auspices of "Strengthening the Humanities Through Foreign Lan-

guage and Literature Studies" will no longer function in a divided house. They may even find themselves less frequently at odds with their administrators. With administrative support, they will work toward common goals. As a result of remaining up-to-date in professional literature, working toward better articulation among all levels of instruction, and cooperating to address local professional concerns, their academic house will stand stronger than before.

—Claire Gaudiani
Lecturer
Department of Romance Languages
University of Pennsylvania
Philadelphia, PA 19104

—Clara Krug
Assistant Professor
Georgia Southern College
Statesboro, GA 30460

Languages For Communication

by
Frank B. Vecchio

In the decade ahead, foreign language teachers face a grave responsibility. Social need in the 80s will differ from that of the 70s, which implies new functions for the American educational system. There will be changes in the methodologies on the part of educators, and new demands and expectations will come from the learner.

This essay explores some of the changes that have brought us this far, and will then discuss briefly the options that we teachers of langauges can exercise in order to nurture the learning of languages. I am not so bold nor so presumptuous as to give ready solutions to problems that have perplexed educators for decades. But I will try to disseminate some ideas that, it is hoped, will come to fruition.

Many will recall the birth of a new era in language teaching. It began about two decades ago following a flood of federal dollars. In the sixties the developments and innovations were numerous: language labs; teaching machines; the audio-lingual method; linguistics, applied and theoretical; psycholinguistics; etc. Language teachers at large were the beneficiaries of the bonanza and responded to the new wave of "discovery" with good faith and enthusiasm.

The great dream came to an end abruptly, but yet with the infusion of large amounts of money, the development of new technological devices, and the implementation of new programs, we were confident we would have the cure to all our ills. But in 1964, at the International Congress on Language Teaching in Berlin, it became clear that the confidence we had was now gone, that the things we knew were no longer certain, that the gospels we preached had been false. What we believed about language learn-

ing, and the scientific adaptations to it, had been reduced to contradictory statistics and open conflict. Soon, respected scholars were to attack the sacred cows. H. H. Stern reports on "Chomsky's devastating polemic against structural linguistics, behaviourism, and the audiolingual orthodoxy which he delivered at the Northeast Conference in 1966."[1] This heralded a crescendo of attacks against all the innovations of thought and practice of the early sixties: contrastive analysis, structural linguistics, conditioning, habit formation, and the language lab. The whole audiolingual baggage was torn apart, leaving many practitioners surprised, confused, bewildered and angry.

It was clear we had failed. To learn the reasons for our failure we must understand what our criteria for success had been. Reports concerning foreign-language teaching in the United States had comforted the language teacher with a reassurance that the renaissance in language studies was definitely having a positive impact on the profession. Most statistics offered as evidence for these claims were curiously quantitative. They reported growing enrollments, increasing demand for qualified staff, funds available for research and study, new languages being introduced in the curriculum, and innovation in methods. To be sure, all these reports were welcome; but in themselves they did not give the answer to the fundamental pedagogical problems—whether our students were learning, and if so, what.

We had failed in the sixties. Where did we go from there? How did we cope with a legacy of contradictions? We had our decade with the people who believed that language-learning resided in teaching techniques and in cognitive powers. The average students became bewildered and resentful; the "new magic way" of learning failed them.

Most students become discouraged during the first phase of language learning. Instead of enduring a fruitless and frustrating experience, they too often drop the course. Attrition in elementary language courses is a disheartening reality. Much too often the problem remains totally neglected or dismissed by the rationalization that the dropouts were not adept at learning a foreign language. But this is often misleading and, in the final analysis, even useless. It presupposes that we are in agreement on what constitutes success: failure to complete a course is *failure* and the stamina to endure in a useless class is *success*. Neil Postman and Charles

Wingartener put it thus, in the "Vaccination Theory of Education": "English is not History and History is not Science and Science is not Art and Art is not Music and Art and Music are minor subjects, and a subject is something you take and when you have taken it you have had it and if you have had it you are immune and need not take it again."[2]

The dropouts become the "dumb" students, yet studies have shown that the "smart" students are often the ones who drop a course that does not fulfill their needs and the "dumb" ones are those who endure the drudgery. How many of us have memories of the boredom, the pain, the waste, the emptiness, the sheer nothingness of some classrooms?

I remember especially a second-year French course in which we took turns every day before class writing on the board all the paradigms of the French verbs. In the fall, we started with the letter *A* in the dictionary and proceeded to conjugate all of the verbs that appeared under the letter. During the class period we would read from the board what our unfortunate classmates had labored to put there. Toward the end of the school year we had progressed to the letter *C*. One day I came reluctantly to that class and spent the entire hour conjugating "je circumcise, tu circumcises," etc. I never got to use that verb.

Other questions, such as the proficiency of the students who finish the course and the number of these who enroll in more advanced classes, remain unanswered.

Teachers of literature state a fundamental complaint that cannot be denied. Students coming from the language courses are not linguistically equipped to understand and discuss literary ideas in a foreign language unless they have lived abroad. Most students in literature classes buy translations of the works assigned and sit through the lecture in a state of bewilderment and boredom waiting for the class to end.

Twenty years ago we embraced an idea, a dream that we could teach in the classroom the skills that ultimately would enable students to function in a foreign language. When the optimism was gone, the dream itself ended, and we retrogressed to the basic, more secure traditional methods, which led to the questioning of the very innovations that had brought recognition to language teaching. Some critics maintain that some of these methods have had a damaging influence on the discipline itself. The effortless ap-

proaches to language teaching and the posture of the teacher in the classroom have contributed to forming in the student an attitude of disrespect toward the subject matter. They state that very few teachers and almost none of the texts on the market today have solved the major dilemma: how can we as language teachers succeed in producing a student who is capable of employing a foreign language well enough to participate in an exchange of ideas concerning all phases of human interest? Why, in spite of all the teaching, has there not been a reasonable improvement in language learning? Why is it that most students panic when they are confronted with a situation where they must communicate in a foreign language? How many times have we heard students pessimistically rating their own proficiency thus: "I studied a foreign language in high school (or college), but I can't speak a word of it."

The decade of the 60s was a revolutionary epoch in the field of language teaching; that of the 70s was one of unrest, doubt, and declining enrollments—an era of crisis. The fundamental task for the foreign language profession in the 80s is to reconstruct.

There are signs of resurgence in foreign language studies. The president's Commission on Foreign Languages and International Studies finished its report in 1979; it contains very exciting and impressive recommendations. Though the decline in foreign language enrollments continues, some languages have begun to show increases. There is a public awareness of the value of knowing a second language. This is evidenced by editorials appearing in many of the nation's leading publications; by public policies on foreign language instruction such as that approved by the City of Baltimore in 1992; and by the business community, which is finally becoming aware that its interests are not very well served by monolingual executives.[3]

In the wake of this optimistic outlook, we must not allow ourselves to forget the hard lessons that we have learned. There will be more money available for the development of foreign language instruction but there is no evidence that increased expenditures will assure great achievement. We have experience that points to the contrary. Colleges will not have the large enrollments that filled our classrooms in the 60s. Between 1978 and 1988 the number of students in college will decline from about 17 million to fewer than 14 million (this is not a guess, because the babies have been born and counted).[4] Instead of quantitative education we must fos-

ter qualitative education. Our planners, administrators, and teachers must divert their attention from technological and curricular innovations and focus on more humanistic ends. In the technology of language teaching we must incorporate the art of language learning. For human language is more than a structured system of vocal sounds and syntactical patterns; it is human behavior—as such it is part of life and culture.

Any intellectually honest discipline must satisfy the social needs of those who follow it. And the social need of the 80s, as far as foreign languages are concerned, is to understand, interact, and communicate with the people of this planet. In view of this, a crucial distinction must be made in the teaching procedures of foreign languages.

* * *

H. H. Stern proposes the following dichotomy in the approach of foreign language teaching: *Formal* and *Functional*. "Formal, in this sense, is teaching with focus on language; it therefore covers all the techniques of study practice regardless of whether they are presented by such methods as grammar-translation, direct, cognitive-code, audiolingual, or any other. Functional describes teaching with emphasis *away* from language and *on* the use of language in actual communication."[5] Communication is the desired goal for the modern language learner, and the modern language instructor must teach for *communicative competence*. This term, coined by Sandra Savignon, may be defined as "the ability to function in a truly communicative setting, that is, in a dynamic exchange in which *linguistic competence* must adapt itself to the total informational output, both linguistic and paralinguistic of one or more interlocutors."[6]

A change in focus implies a reconsideration of all pedagogical activities. Our fundamental task of the 80s is to put it all together. At this point I would like to examine briefly the delicate teaching/learning relationship by re-analyzing the function of the components that go into it: the *teacher*, the *learner*, the *curriculum*, and the *evaluation system*.

The Teacher

The functional aspect of language teaching, that is, the strategy of placing the use of language in authentic communicative situations, changes the role of the teacher. While in *formal* language instruction the teacher is chiefly concerned with the development of language skills, in *functional* language instruction the teacher's main task is the management of the student's learning. Carol Hosenfeld reports that "the current view of the instructional process—a view endemic to research conducted within an experimental paradigm—focuses upon the teaching act and views learning as adapting to this act. In this conceptualizaton, which is appropriately labeled 'the teaching-learning process,' the language teacher provides the first 'input' into instruction, often in the form of language stimuli, and students are required to adapt to this in some uniform fashion."[7] It is this type of instruction that often turns the classroom into a hopelessly dreary place dominated by witless teachers. Courses that begin with great hope and promise often turn into dull, non-productive ventures. Often these impressions are expressed later by former foreign language students.

Dominick De Felippis questioned secondary school superintendents on foreign language study. Some of their voluntary remarks follow: "Too much foreign language instruction is dull, dull, dull! A skillful blending of the audio-lingual and the traditional had produced excellent results when the teachers were imaginative and energetic. A foreign language can be mastered in ninety days of intensive instruction. Why require foreign language study in elementary, secondary and college?"[8]

The teaching learning process must be reversed. Students should not be required just to adapt to any external stimulus; rather, it is the *teacher* who must be the stimulating force in language learning in the classroom. This can be achieved if the instructor assumes the role of the agent who paves the way for the learning process.

The constituents of this process are: 1) imaginative lessons that promote language practice; 2) promoting the student's involvement in the creative process; 3) recognizing the student's anxieties about possible failure and working to minimize them; 4) being patient and sympathetic toward students' needs; and 5) by responding positively to the unexpected. The teacher's attitude towards the process of learning is the most important element in this process.

Philip Hazelton makes an analogy about learning that contradicts most of the points above. "There is a profession in Latin America which is the training of young colts. The man who does this, called a *domador*, is always a mental wreck, because what the horse is and what the owner wants it to be are completely different."[9] If the man is always a mental wreck it is not because of what the horse is but perhaps because he has chosen to be a *domador*, which means a person who subdues, flattens, or takes away the spirit. A student in a language class should always be encouraged to speak, to make meaningful statements.

The Learner

The *learner* comes to the foreign language classroom full of expectations and anxieties about possible failure. As Christensen observes, at first the students may resist the task of learning, partly because they have passed through an educational system with the false understanding that learning is achieved mainly through memorization, and that humor, diversion, and creativity have no place in the language classroom."[10] Initial involvement challenges the surface inhibitions and fear of committing errors in front of one's peers. To facilitate acquisition, this lack of confidence must be dispelled. Students must be allowed to respond and speech errors must not be corrected indiscriminately.

The correction of errors is an aspect of language teaching essential to the understanding of the principles of language learning. In the past, language teachers have assumed the role of taskmasters. Our main function in the classroom was to train students in oral skills so that they would be able to repeat a pattern drill free of errors. Audio-lingual manuals instructed the teacher in the "hammer-in" techniques of the three- and four-phase drills. Students were not allowed to speak freely in the target language until the unit was mastered and the patterns were reproduced free of errors.

The generation of errors is as much a part of the language learning process as their elimination. Teaching strategies are devised with the explicit intention to avoid the production of errors. We learn by understanding our error. Students can profit by having their language mistakes examined. It is the manner in which this is done that has tremendous impact—both positive and negative on language learning. Astute teachers must understand their role

in relationship to the personalities of the students. The frail structure of confidence, forged with so much effort, should not be destroyed by negative or hasty corrections. The situation should never be humorless or detached. The teacher must make sure that the students understand that the production of error is part of the language learning process and has no adverse implication on intelligence or personality.

The teacher should refrain from making incorrect statements or repeating stereotyped observations about language learning. There is no evidence to support general statements such as "this language is easier (or more difficult) than that;" "It takes at least four or five years of hard study to become fluent in a foreign language;" "The textbook is no good but we are stuck with it;" "I know these drills are boring, but you must do them anyway." My high school teacher loved to say: "If you think this is hard wait 'til we get to the subjunctive!" Four years of warning and fearful anticipation and we never got to the subjunctive! Statements such as the ones I have just quoted serve no purpose other than that of covering up feelings of inferiority.

Teachers seem to have a psychic spell over their students; often the instructor's misinformation is taken as gospel by the disciple. Not long ago, while I was in Lausanne, I was invited to a lecture given by a French phonetician. After the lecture the pedagogue held a clinic using a group of foreign students as subjects. He asked a young American woman who was sitting in the front row what particular thing she found most difficult in French phonetics, and, as to be expected, she chose the uvular /r/. The phonetician quickly wrote on the board a phrase that contained many *r*'s and asked her to read it. Then he read it and she repeated after him. After several futile attempts by the young woman and Molieresque antics on his part, he almost gave up except for one parting piece of advice. "Take the glottis between the index finger and thumb of both hands and vibrate vigorously." The next day was Saturday and I went to the Place St. François to photograph the flower market. There was the same person. She had attracted a group of people who were watching her in amazement while she vibrated her glottis vigorously in her efforts to buy a bunch of red roses.

The Curriculum

As the emphasis in the foreign-language classroom shifts from formal to functional, language teaching adjustments must be made.

1. One of the areas that needs more study and understanding is the development of comprehension skills. In the past, comprehension has been closely associated with oral production of language. This arose from the assumption that comprehension would follow automatically the mastery of production skills. New findings show that this is not true, and that emphasis on comprehension may very well enhance the acquisition of production.[11] In any case, we must recognize the fact that many of our students who can converse reasonably well at the intermediate stage of language learning are often lost when they have to speak in a foreign language on the phone, or try to understand the dialogue of foreign films, or attempt to unscramble the meaning of a radio program.

2. The problem of attrition in foreign language classes is one that has afflicted us always, but to date we have not been able to solve it. If the heterogeneous composition of the classes is not entirely to blame for this problem, at the very least it is a heavy contributor. Slower learning students are often discouraged and intimidated by peers who are prodigious learners or who have been exposed to the foreign language before. On the other hand, fast learners will become impatient with the slow pace that the others impose on the class. In both cases, the student might see the classroom experience as boring and nonproductive. More efficient use of classroom time must be made. We should experiment further with individualized instruction, gradation levels, or even with the program of "Progressive Homogeneous Grouping Method" that Belasco proposed back in the 60s.[12]

3. If we must teach languages across the ability range, then we cannot ignore the fact that it is the student and not the class who is the unit of instruction.[13] We must take into account differences in levels of communicative competence, and of personalities. The methods, goals, and pace of learning must be set accordingly. It is a fact that in most beginning language classes we try to follow the textbook day by day, and that we are pressured to finish the text by the end of the year. When this is accomplished we have met our goal. But it is also a fact that much that is found in a textbook is

not necessarily needed to acquire communicative competence. Even when the tremendous amount of information crammed in the book is presented, explained, and drilled, there in no guarantee that the learner has internalized the material. "The textbook, the syllabus, the lesson plan are required not only because most teachers are lost without them, but because they represent an inventory for the community and can be inspected to ascertain the purity of the goods delivered."[14] Do we measure success by what goes in or by what comes out? Do we teach them or do they learn? The rate of learning for each individual student must be identified, and the pace of instruction must be adapted to it.

One of the most important elements in the process of language acquisition is a working lexicon. Even though vocabulary acquisition is a relatively easy task, its active study has been de-emphasized in language teaching in favor of grammar. Bolinger states: "quantity of information in the lexicon far outweighs that in any other part of the language, and if there is anything to the notion of redundancy it should be easier to reconstruct a message containing just the words than one containing just the syntactic relations. The significant fact is the subordinate role of grammar."[15] To acquire a working vocabulary of 500 words, which is certainly adequate for basic communication competence, a student must learn 25 words per day. It only takes four weeks, therefore, to reach that goal.

The Evaluation System

The last important element in the teaching/learning process that I shall mention is the evaluation of the learner's progress. I would like to mention one aspect with which I have been experimenting: the adaptation in the classroom of the Foreign Service Institute's criterion-referenced testing system. The FSI test (also known as the Language Proficiency Interview) is used to evaluate the foreign language competence of Foreign Service personnel and other representatives of the United States Government. It is conducted by a team of two individuals, the evaluator who takes no active part in the testing, and an interviewer, who carries on a normal conversation with the person who is being examined. The scale used in the rating goes from 0 to 5. "5" represents the score of an educated native speaker while "0" is no language competence at all. The five areas rated are: 1) pronunciation, 2) structure, 3) fluency, 4) com-

prehension, and 5) vocabulary. My students at first approached this task with apprehension, but in later phases, as we incorporated it more and more into the normal activities of the classroom and used it as a teaching device, they actually enjoyed the experience.

• • •

What is the solution to the language teaching/learning problem? To attempt to give ready answers would be foolhardy. In effect, one would fall into the same trap where others have tumbled. One thing is certain: the process starts and ends with the learner. Language learners justify the very existence of our profession. For their sake and ours we must assume our positions of responsibility, cooperation, and understanding.

—Frank B. Vecchio
Department of Foreign Languages
Portland State University
Portland, OR 97207

Notes

[1]H. H. Stern, "Of Honeymoons, Hangovers, and Bootstraps in F. L. Teaching," *Modern Languages*, 60 (March 1979): 5.

[2]N. Postman, and C. Wingartener, *Teaching as a Subversive Activity* (New York: Delacort Press 1969), cited in Margot Hentoff, "The Schools We Want: A Family Dialogue," *Sat. Review* (Sept. 19, 1970): 74.

[3]P. Simon, "Is America Tongue-Tied?" *Academe*, 69 (March-April 1983): 11.

[4]P. Woodring, "Retrospect and Prospect," *Sat. Review* (Sept. 19, 1970): 66.

[5]H. H. Stern, 10.

[6]Sandra J. Savignon, *Communicative Competence: An Experiment in Foreign Language Teaching* (Philadelphia: Center for Curriculum Development, 1972), 8.

[7]Carol Hosenfeld, "A Learning-Teaching View of L2 Instruction," *Foreign Language Annals*, 12 (1979): 51–52.

[8]Dominick De Felippis, "Views of Secondary School Superintendents on Foreign Language Study: A Support-Constraint Analysis," *Foreign Language Annals*, 12 (1979): 42.

[9]Philip Hazelton, "This Magazine is About Schools," in M. Hentoff, 75.

[10]C. B. Christensen, "Achieving Language Competence with Affective Learning Activities," *Foreign Language Annals*, 10 (1977): 165.

[11]See, e.g., Valerian A. Postovsky, "Effects of Delay in Oral Practice at the Beginning of Second Language Learning," *Modern Language Journal*, 58 (1974): 229–239; and P. C. Benson and C. Hjelt, "Listening Competence: A Prerequisite to Communication," *Modern Language Journal*, 62 (1978): 86–87.

[12]Simon Belasco, et al., "The Continuum: Listening and Speaking. Reports of the Working Committee, 1963." *Northeast Conference on the Teaching of Foreign Languages*, ([Middlebury, VT: NCTFL,] 1963), 3–21.

[13]H. H. Stern, 4.

[14]Peter Schrag, "End of the Impossible Dream," *Sat. Review* (Sept. 19, 1970): 70.

[15]Dwight Bolinger, "Getting the Word In," *American Speech*, 45 (1970): 78–84.

Minimal-Context Dramatizations in the Elementary Foreign Language Classroom

by
Barbara Lide and Francis Lide

J. Huizinga's phrase *homo ludens*, defining as it does the human species as the player, contains an important insight for foreign language teachers. For this *ludic* dimension—or *das Spielerische*, as they say less obscurely in German—is necessary in calling forth what is essential to all successful foreign language learning: the active involvement of the imagination. In order to learn an utterance in a second language with ease, learners must project themselves imaginatively into a situation that calls for that utterance. Teachers can engage this involvement of the imagination through the ludic activity of dramatization and role playing. In this essay, we intend to show how the vitality and dynamism that John Rassias has introduced into foreign language teaching can be injected into the elementary course even at the very beginning of the sequence, even in a less than ideal curricular context, and even in a language with a complex morphology such as that of German.

Many of the most useful expressions in a language have little or no surface structure, and an entire conversational exchange may be limited to only a few words:

> —You are deferring to a stranger in getting off an elevator or going through a door. Polite gesture, hand outstretched at waist level, showing the way: "Bitte." (After you.)
>
> —There is a knock on the door. You sing out "Herein!" Latecomers to class can be made to knock on the locked door. The class sings out "Herein!"
>
> —Mime shouldering a large board and lug it dangerously through the classroom. Sing out, "Vorsicht!" You can go around the class for individual responses, having students sing out, "Vorsicht!" and getting everyone else in the class to duck and look around.

—The German infinitive of command is almost never seen in elementary textbooks because it has no appreciable surface structure. Put a number of verbs on the overhead: *schiessen* (to shoot), *schimpfen* (to scold), *gähnen* (to yawn), *einschlafen* (to fall asleep), *weinen* (to cry). Model "Nicht schiessen." Without warning, assume a shooting crouch, pointing an imaginary pistol at somebody. The person pointed at raises his hands in terror and says, "Nicht schiessen!" (The shooting crouch, by the way, is an excellent example of instant creation of context through mime.) When students come in late, give them a mock histrionic bawling out in German. They must defend themselves with, "Nicht schimpfen!"—this in a pained tone accompanied by the defensive gesture of both arms halfway outstretched, palms forward, fingers slightly parted and bent. The possibilities using different verbs are almost unlimited.

When there is little room for maneuver at the beginning of the elementary sequence, the teacher should have the courage to reduce utterances to the essentials at hand, or below the level of complete sentences. Add a little in-class mayhem, and you have this routine for teaching some of the German prepositions and the cases they govern:

TEACHER (holds up piece of chalk): Die Kreide.
CLASS (chanting like a cheering section): Die Kreide.
TEACHER (pats the wall): Die Wand.
CLASS (chants): Die Wand.
TEACHER: Mit der Kreide
CLASS (chants): Mit der Kreide.
TEACHER: Gegen die Wand. (Throws chalk against wall.)
CLASS (chants): Gegen die Wand.
TEACHER (holds up newspaper): Die Zeitung.
CLASS (chants): Die Zeitung.
TEACHER (makes fist): Die Faust
CLASS (chants): Die Faust.
TEACHER (brandishes fist): Mit der Faust.
CLASS (chants): Mit der Faust.
TEACHER: Durch die Zeitung. (Smashes fist through newspaper.)
TEACHER (points): Der Fuss.
CLASS (chants): Der Fuss.
TEACHER (brings classroom wastebasket to center stage): Der Papierkorb.
CLASS (chants): Der Papierkorb.
TEACHER: Mit dem Fuss.

CLASS (chants): Mit dem Fuss.
TEACHER: Gegen den Papierkorb. (Kicks wastebasket.)
CLASS (chants): Gegen den Papierkorb.
TEACHER (holds head with both hands): Der Kopf.
CLASS (chants): Der Kopf.
TEACHER (pats wall): Die Wand.
CLASS (chants): Die Wand.
TEACHER: Mit dem Kopf.
CLASS (chants): Mit dem Kopf.
TEACHER: Gegen die Wand. (Butts head against wall.)
CLASS (chants): Gegen die Wand.

This exercise could escalate into generalized student mayhem, with everyone in the class going through the motions like a class in aerobic dancing. Alternatively, at the beginning of subsequent class periods the students could be asked to act out what was demonstrated earlier.

In the elementary course, dramatizing the dialogue is frequently a matter of dramatizing the individual utterance. You create a nonverbal context in which the utterance is appropriate. Let's say you want to teach the utterance, "Wie ist denn das passiert?" (How did that happen?) Model the utterance and have the students repeat it. Then take the contents of the classroom wastebasket and strew them across the floor:

> TEACHER (simulates leaving the class; returns and discovers the damage; recoils in shock, with a gasp): Wie ist denn *das* passiert?
>
> TEACHER (takes a seat with the students and suddenly discovers the damage again; points, wide-eyed): Wie ist denn *das* passiert?

The students then repeat the utterance in chorous and individually, including the pointing, the gasp, the shock. It is important to insist that the students act out the emotions and the body language. It is impossible not to be involved when you are fully engaged in playing a role. The vivid dramatization also helps insure both the proper speaking speed and the proper intonation contour.

Whenever possible, all utterances introduced and drilled should be charged with emotional involvement and given an unusual and emphatic sentence stress accompanied by appropriate body language. Some examples:

—Expression of a miscreant urgently wishing that something not be divulged; slightly hunched over and crouched; in a conspirational whisper, behind a hand held up to the mouth: "Bitte sagen Sie das meinen Eltern nicht!" (Please don't tell my parents that.)

—The reaction of someone being left out of things; with a hurt shrug: "Fragen Sie *mich* nicht. *Ich* werde nicht gefragt." (Don't ask me. I'm not being consulted.)

—The subjunctive as the verb form for nonpushy, polite timidity. Indicative: chest out, aggressive, the body language of self-confidence: "Ich habe eine Frage." (I have a question.) Subjunctive: hand tentatively raised, head pulled in, hunched over, body language of timidity: "Ich hätte eine Frage." (Same meaning, but more polite.)

—The subjunctive in polite conversation. Super-polite intonation, slight bow, repeated polite nods: "Oh, das wäre sehr nett von Ihnen." (That would be very good of you.)

—Comforting someone in emotional distress. Low intonation register of reassurance, hand outstretched and miming patting motions: "Es wird schon alles gut gehen." (It'll be all right.) Or, more intimately, the same thing spoken with one arm around the distressed person, patting the shoulder.

As all German teachers have occasion to point out, "mustn't" (nicht dürfen) does not mean the same thing as "don't have to." One way to dramatize this is to imagine a situation in which you are in a foreign country and in danger of committing some *faux pas*. A native of the country warns you:

NATIVE (gesture and body language of benevolent warning, one hand partially outstretched, palm forward, shaken from side to side, head slightly averted):
Nein, nein, das dürfen sie nicht tun!
Nein, nein, das dürfen Sie nicht sagen!

The same body language and intonation are used with the German *würde*-form, the conditional:

NATIVE (same as above): Nein, nein, das würde ich nicht versuchen! (Vary by substituting infinitives.)

Not only is it fun when students can be persuaded to use the emotion-charged intonation and accompanying body language; it has a sound pedagogical basis as well, for the intonation, the emotion, the kinesics actually *evoke* an image of an appropriate context for the utterance in question.

Exercises and examples given in the textbook should be milked for their dramatic potential and infused with a strong ludic element. Take, for example, the exercise involving false identification of objects—a type of exercise common to all elementary textbooks. Rather than doing the exercise straight, you can do it with more pizazz as follows:

> TEACHER (contemplating ball point; shuffles up to student, scratching head with a look of stupidity, trying to puzzle things out): Ist das ein Papierkorb?
>
> STUDENT ADDRESSED (impatient with such incredible stupidity, with intonation and expression to match): *Nein*, das ist *kein* Papierkorb. Das ist doch ein *Kugelschreiber*.

Foreign language teachers must have the courage to be unabashedly corny. One's dignity and control of the class need not suffer; one simply steps into a role and steps out of it.

Frequently, the examples given in the book can be replaced by livelier and more plausible examples that are too corny or too earthy to put in a textbook. Thus in all German textbooks, it is necessary to discuss the omission of the dependent infinitive with a modal auxiliary when the infinitive is obvious from the context. The best German example of this is "Ich muss auf die Toilette." You don't care how you get to the toilet—whether you tiptoe, dash, or crawl—as long as you get there. The opportunities for dramatizing urgency and acute distress are limitless. You can write the student's role in a dialogue on a card and conspire with a better student to act it out with you. It would go something like this:

> STUDENT (seated at one end of the semicircle, raises hand timidly to interrupt the class): Entschuldigen Sie, Herr Professor, darf ich auf die Toilette?
>
> TEACHER (slightly incredulous): Sie müssen auf die Toilette? Können Sie nicht warten?
>
> STUDENT (cowed into submission).
>
> Time lapse.
>
> STUDENT (raises hand): Entschuldigen Sie, aber ich muss wirklich auf die Toilette.
>
> TEACHER: Nein, Sie dürfen nicht auf die Toilette.
>
> STUDENT (cowed into submission again).
>
> Time lapse.
>
> STUDENT (raises hand for recognition).
>
> TEACHER: Na, was schon wieder?

STUDENT: Ich muss auf die Toilette. Dring-end! (Rushes out of the room.)

Vivid dramatizations are especially important when a point of grammar is sharply contrastive to English, if it is a matter of empathy into the way that point of grammar works psychologically. An example of such a situation is the optional object-first word order in the German independent clause. In the spoken language, object-first word order is used not only for emphasis, but when the object of the sentence looms large in the speaker's consciousness. We chose to dramatize object-first word order with what, to an American undergraduate, would be one of the most revolting foods imaginable—blood sausage:

STUDENT (to teacher): Essen Sie gern Blutwurst?
TEACHER (incredulously): Blutwurst? Nein [wince and shudder of revulsion], Blutwurst esse ich nicht.

When students act this out, those who can wince and shudder expressively should be rewarded with a round of applause from the class. Also, you can twit students by having them act out the exchange by shuddering at the very thought of beer. The more vividly something is dramatized, the more effortlessly it sticks in the learner's mind.

A telephone call is an excellent creator of instant context:

Phone rings.
TEACHER (picks up phone, holds hand around an imaginary receiver): Hallo. . . . Wen möchten Sie sprechen? Judy? Moment, ich will mal sehen, ob sie zu Hause ist. [Covers receiver. To Judy:] Judy, das Telefon. Für dich. Ein Robert.
JUDY (with a pained wince): Robert? [Defense gesture of crossing hands rapidly to and fro in front of her; whispers urgently:] Ich bin nicht zu Hause!
TEACHER (into the phone): Hallo, Judy ist nicht zu Hause. Wiederhören. [Hangs up.]

Here is a mini-dialogue we wrote in connection with our textbook's chapter on the subjunctive. It introduces two subjunctive verb phrases and the expression *Lust haben* (to feel like doing something). A young man, interested in a young woman, is issuing a romantic invitation to his apartment:

A young man and a young woman are seated next to each other.

YOUNG MAN (leans toward the young woman; with a lecherous grin and raising of the eyebrows): Hättest du Lust, bei mir ein Glas Wein zu trinken?
YOUNG WOMAN (hesitates).
YOUNG MAN (lecherous as before): Ich habe tolle Schallplatten.
YOUNG WOMAN (coldly): Nein, ich habe keine Lust.
YOUNG MAN (not giving up): Keine Lust? Wieso keine Lust?
YOUNG WOMAN (aside): So ein Idiot! [To the young man, with a listless shurg:] Ich habe einfach keine Lust.
YOUNG MAN (dreamily): Schade. Es wäre sehr schön gewesen.

* * *

The model for such mini-dialogues is not the stage but television. The genre model should be the television commercial, with its ability to dramatize an entire situation in two or three sequences within thirty to sixty seconds. In German, the *Guten Tag* series was introduced over a decade ago, but each episode lasted fifteen minutes, wasted too much valuable class time on empty footage, and had an elaborate story line that frequently led to corniness and militated against controlled vocabulary. By using the American television commercial as a genre model, one could go to the country where the language is spoken and videotape dramatizations of a large number of utterances. Extraneous material and an uncontrolled vocabulary could be kept to a minimum by careful scripting and the judicious use of cuts and fadeouts.

In German, for example, one orders and purchases things by simply naming the thing and the amount of it desired without a partitive: "Eine Tasse Kaffee, bitte!" Anyone wishing to dramatize this sort of utterance on film or videotape could go to Germany, identify the authentic utterances, and write a script taking the main character into a full-service butcher shop, a bakery, and a fruit vendor on the market place: "Hundert Gramm Salami, bitte!" "Ein halbes Pfund Leberwurst, bitte!" "Ein Zwei-Pfund-Brot, bitte!" "Ein Pfund Kirschen, bitte!" A long series of such utterances could be put together in a presentation lasting no more than two or three minutes. The important thing would be to keep the context minimal and to avoid the constraints of a longer piece of discourse devoted to a single situation.

Here is a script for a thirty-second video spot dramatizing the reflexive verb *sich verabschieden*, which refers to all the polite niceties of saying goodbye and taking one's leave. In conversation, it occurs in two stereotyped sentences: "Ich muss mich noch verabschieden," and, "Darf ich mich verabschieden?"

Scene: The street in front of a chalet-style house, obviously in Germany, Austria, or Switzerland. A young man waits in the foreground at the trunk of a car, opening the trunk lid. A young woman comes down the walk from the house, carrying a suitcase, which the young man takes and puts into the trunk of the car.

YOUNG MAN: So, können wir schon fahren?

YOUNG WOMAN: Noch nicht. Ich muss mich noch verabschieden.

Scene: A middle-aged man and his wife stand in the vestibule of their house. The young woman walks in.

YOUNG WOMAN (outstretched hand for the handshake): So, darf ich mich verabschieden?

Polite niceties. Fade to black.

We hope to be able to make a number of tapes of this sort for our own use in the classroom. Such clips should eventually become a regular part of all teaching materials at the elementary level.

As an example of such materials, here is a tentative script for a series of short scenes to teach the separable verbs *abfahren, ankommen, anrufen, abholen, aufmachen, zumachen, einsteigen, umsteigen,* and *aussteigen*. There is also a short review script to demonstrate *einsteigen, aussteigen,* and *umsteigen*. Since the scripts were written this side of the Atlantic, their authenticity could be improved before shooting. The estimated running time for both scripts together is two minutes. The reader should not be surprised by the length of script required to produce a relatively short tape.

SCRIPT ONE

VIDEO	*AUDIO*
1. Wide shot of railroad station in Frankfurt. Zoom in on two friends, A and B, hurrying down the station platform. A and B stop to listen, then hurry off to the train.	(Typical train station noises in background.) *A:* Wir müssen bald einsteigen. Der Zug fährt ab. *Voice-over* (loudspeaker): Achtung, Achtung! Zug Nummer

D 324 nach München fährt von Gleis 3 ab. Alle einsteigen und die Türen schliessen! Der Zug fährt ab!

Fade to black.

2. Fade in on: medium shot of the two friends, seated in a train compartment.

   B gets up and opens the window. Pull back to show a fellow passenger, an elderly lady. As B opens the window, a huge blast of air comes in and hits the lady.
   Zoom in for medium shot of B, who looks disappointed politely closes the window.

   Fade to black.

(Sound of train going fast over the tracks.)
B: Hier ist es warm. Machen wir das Fenster auf.

Lady: Es zieht. Bitte machen Sie das Fenster wieder zu!

3. Fade in on medium shot of the two friends, sitting in the compartment. They look rumpled, bored.

   Fade to black.

A: Du, müssen wir umsteigen?
B: Weisst du das nicht mehr? Wir steigen in München um.

4. Fade in on shot of train pulling into station. Cut to medium shot of friends in compartment. Camera follows B as he (or she) gets up and goes to the window and looks out.

   Pull back for wide shot of A and B getting their bags from the overhead rack.

   Fade to black.

B: So. München. Jetzt steigen wir um.

Voice-over (loudspeaker): Achtung, Achtung, München Hauptbahnhof. Alle aussteigen. Der Zug endet hier.

5. Fade in on wide shot of Munich train station (or other large station). Pan to show signs, etc. Cut to medium shot of A and B, drinking beer in the station bar. A has a train schedule.
A consults schedule.
A looks at his watch.

B: Wann fährt der Zug nach Innsbruck?
A: Um fünf Uhr vierzig.
Es ist höchste Zeit. Wir müssen bald einsteigen.

Voice-over (loudspeaker): Achtung, Achtung! Zug Nummer D-635 nach Innsbruck, Venedig, Florenz und Rom fährt von Gleis 15 ab. Bitte, alle einsteigen und die Türen schliessen. Der Zug Fährt ab!

A and B drink up, grab their bags, and rush off to the train.

Fade to black

6. Fade in on wide shot of A and B in a train compartment, seated. Again with a lady in the compartment.

(Sound of train pulling out of station.)
A: Du, mach das Fenster auf. Hier ist es warm.
B (to lady): Hätten Sie etwas dagegen, wenn ich das Fenster aufmache?
Lady: Bitte, bitte!

B opens the window and sits down. As the train picks up speed, blasts of air come in, and lady' hair gets blown.

(Sound of train gathering speed.)

Lady: Bitte, machen Sie das Fenster wieder zu. Es zieht.

Fade to black.

7. Fade in on medium shot of A and B, sitting in the compartment.

A: Wann kommen wir in Innsbruck an?
B: Ungefähr um acht. Wenn wir ankommen, muss ich meine Tante anrufen. Sie holt uns am Bahnhof ab.

Fade to black.

SCRIPT TWO: REVIEW SCRIPT

VIDEO	*AUDIO*
The scene is a railroad station.	
1. Begin with stop-frame wide shot of Gisela about to get into a railroad car. Start action. Zoom slowly in on her as she steps aboard Fade to black.	*Voice-over:* Gisela steigt ein.
2. Fade in with stop-frame, medium shot of Robert standing in the doorway of a halted train car. Start action. Pull back to show him stepping off the train. Fade to black.	*Voice-over:* Robert steigt aus.
3. Fade in with stop-frame, medium shot of Gisela and Robert, standing at the door of a halted train. Start action. Pull back for a wide shot of Gisela and Robert as they get off the train in a rush, cross the platform, and board a waiting train. Fade to black.*	*Voice-over:* Gisela und Robert steigen um.

—Barbara Lide
Associate Professor
—Francis Lide
Dept. of Humanities
Michigan Technological University
Houghton, MI 49931

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French Play Production: Je Joue, Tu Joues, Nous Réjouissons

by
Judith G. Miller

We all use play to a greater or lesser degree in our language teaching. Pretending to be what we are not (tyrannical French *concierges*, bureaucratic Germans) elicits from students the prompt response that keeps our classes alive. Soon role-playing too, students portray harried shoppers, patient parents, a couple on a first date, feminists and anti-feminists—individuals who can speak that "crazy language" and not cast aspersions on their real selves.

A lack of time usually prevents students from living with the personalities they create. And students' imaginations, as energetic as they might be, do not normally devise sustained dialogue and line of thought for their characters. The typical "comp. and con." course or grammar review and discussion section cannot permit long-term simulations. This is unfortunate because, to remint an old coin: "It's only by losing your self that you find you're French."

The French and Italian Department at the University of Wisconsin-Madison has been able to realize such prolonged role-playing by annually producing a full-scale play. In the past mainly faculty members and graduate students participated in the productions. Recently undergraduates have been cast in major roles, thus placing greater emphasis on the linguistic aspect of the experience. The theater productions have become a living laboratory, *both* linguistic and theatrical.

Three years of staging plays at the University has prompted me to share what I have learned about the process and in so doing set up a model for others who might be interested in producing theater pieces in a foreign language. I will particularly address the question of "how" and expand upon the notion of "why."

Procedures

1. Some Preliminary Steps.

As Peter Brook relates, all you need is an empty space. Since these are not so easy to come by—almost all university theaters being booked up by the end of the preceding season—reserve your space as early as you can. You will probably be happiest in an intimate (not more than 200-seat) transformable space in which you can establish direct contact with your audience. This compensates for potential problems of timing and/or projection: the spectators have a better chance of understanding the text and participating in the action.

If you can create and rehearse the piece where you eventually perform it, you will have no adjustment problems. If not, you must also, early on, reserve *rehearsal space* that replicates as closely as possible the dimensions and conditions of the performance area. Make sure to take possession of this area for at least two weeks prior to the performance. You will need to occupy it in the last stages of rehearsals so that your actors can get used to the feel of the new stage, dressing rooms, etc., and so that you can have panic-free technical rehearsals.

2. Choosing a Play.

Without question the choice of the text governs the success or failure of the project. You should consider all of the following: Who are the potential actors and what are they capable of? For whom will the play be performed? What kind of play will suit the performance space available? How much rehearsal time can be allotted?

At Madison we have answered these questions a bit differently each year and come up with three quite unrelated texts. We have, however, been able to perform all three in the space reserved for us. We could also rehearse each one within an eight week period—sufficient time for a project of this nature without overwhelming actors and director alike.

In 1978, we did Boris Vian's *Cinémassacre*, a little-known 50s satire of American films. The play was produced in conjunction with a course on contemporary political theater. After eight weeks of theory and analysis of political texts, the students began rehears-

ing. *Cinémassacre*, comprising a series of sketches, permitted the twenty undergraduates in the course and five other students of average linguistic ability to concentrate on several small but well-defined characterizations. We could spend many rehearsal hours working on accents as well as on gestures and movement. The satire of film classics such as *Tarzan* and Hawks' *Air Force* linked the piece to our own past and appealed to both undergraduate and graduate cinephiles. It also portrayed a French attitude toward the "American dream" which invaded and took over France in the wake of the Nazi Occupation.

The following year, to complement a graduate course on Nineteenth-Century Theater, we chose Musset's *On ne badine pas avec l'amour*. By casting mostly graduate students and native speakers in the principal roles, we eliminated the necessity of perfecting accents and intonations which, given the difficulty of the text, saved us nearly fifty extra hours of work. The actors auditioned for their parts and rehearsed in the evening, in addition to attending regularly scheduled classes. *On ne badine pas avec l'amour* appealed to a more sophisticated *francophone* audience than *Cinémassacre*. It did not, however, exclude the undergraduates who could appreciate the beauty of the metaphors and understand most of the play is verbal/visual imagery.

In 1980, we performed an evening of story-theater based on the fairy tales of Perrault *and* the African tales of Birago Diop. This material could be interpreted broadly and required less of the subtle psychological molding that was necessary for Musset: it was better suited to non-professional actors. The many short parts allowed time for tutoring pronunciation. We could happily, therefore, include more undergraduates. The show brought to an American audience of all ages and linguistic competency the fairy tales they grew up with and thus suggested the degree to which French culture has shaped America's perception of the world. It also introduced one of former French West Africa's finest writers whose stories communicate familiar moral lessons while still partaking of an African tradition.

Experience has taught us not to choose a play that has over fifteen characters unless most of the roles are brief: the difficulty of scheduling rehearsals proves almost insurmountable, not to mention the problems of costumes and make-up. We have also learned not to choose a play that runs longer than two hours and fifteen

minutes. That, in fact, is the outside limit for holding an audience with a foreign language production. Doing something short and doing it well proves much wiser than tackling a redoubtable masterpiece. (I do not recommend *Phèdre* even with six months of rehearsal time.)

A text that inspires that fantasy of young actors stimulates their own creativity; but one which is too simple or has no literary value ends up by boring everyone. It seems best to reward the audience with warmth and laughter—after all, they believe in the experiment. They even make it possible.

3. *Organization.*

Organizing the productions of a theater piece will prepare you for being chairperson of anything. You first need to set up a production crew. The key person is the stage manager who can double as assistant director. During rehearsals, he or she establishes the prompt book by recording the movements and gestures and later on the light and sound cues that correspond to the lines. The "A.D." helps direct, prompts, and is "there" when needed. An indispensable member of the crew, the assistant director/stage manager also runs the show during performances and takes charge of all the other tech people. These should probably include back-stage hands who can also work as costumers, props people, make-up crew, dressers, sound-effects technicians, and stage carpenters.

If you have someone in your language program who can make scenery or design lights you are very lucky. Otherwise you are best off hiring your designers from the theater department. The theater department might also let your costumer borrow costumes from its collection. The audio-visual department will probably lend you equipment and help your sound technician with the taping of any music or sound effects you need.

Another indispensable member of your organization is the publicity/public relations person. He or she, usually with a small staff, writes and sends out press releases, contacts local schools, puts together a program, and takes care of postering, printing and distributing the tickets.

If you include students from your class or if you have arranged credits for students who participate in the play, you ought to have a *dramaturge*. This person does research on the author and the his-

torical background of the play. He or she should be able to interpret the nuances in the lines and help the actors flesh out their characters.

4. *Financing.*

From a strictly practical point of view, obtaining money is as critical as choosing a text. Get your bid in early for your share of the departmental budget or activities' fund. You should also apply to other granting agencies of your institution. You might even approach the French Consulate. We have received annually from various granting sources $500.00, which we have spent approximately as follows:

$200.00	materials for set and fee for designer
75.00	rental of lights and fee for designer
50.00	purchase of albums or tapes/or fee for pianist
50.00	make-up, wigs, dyes for hair
50.00	odds and ends to complete costumes, cleaning bill
50.00	printing of programs, tickets, posters, information sheets, various and sundry mailings
25.00	hand props and miscellaneous
$500.00	Total

We have never charged admission for our shows, but have given away tickets to our students. Free tickets usually mean a full house. In fact, in order to charge an entrance fee, we would have to rent the theater.

If renting is not a problem, however, an obvious way of making money is to sell tickets to each performance. Selling tee-shirts as well would both advertise and help pay for the play.

You can save money by getting to know the people in your theater department and in the local theaters. They will probably astonish you with their enthusiasm for your project. They can also be an invaluable source of materials and advice. Perhaps you can even arrange for theater students to receive credits by working for you.

If you have *no* money, you can still do theater. Simplify, concentrate on the acting. If you can only afford one element, rent lights. Even with top-notch amateurs good lighting helps define and establish a theater presence.

5. *Rehearsals and Rehearsing.*

If you start to wonder if "rehearse" is not etymologically related to "hearse" then you have probably not planned enough rehearsal time and your actors are catatonic with fear. For a two-hour play: eight weeks of rehearsal, three hours a day, five days a week should be enough. Be prepared to spend a lot more time in the last two weeks before performance. Set up your schedule by the beginning of rehearsals. A rough estimate of an eight-week venture calls for two weeks of blocking "on book"—that is, text in hand; four weeks of developing the characters, refining the movements, and working on vocal patterns; two final weeks of rehearsals with sets, costumes, and music; and at least four nights with lights and make-up. The more you rehearse, the more your actors will be at ease, and the more fun they will have. (You will also have a better show.)

Everyone has his or her own directing style. I find a rather firm, directive approach works best with non-professionals. It makes them confident that at least someone knows what is going on. This, in turn, helps them grow into their roles. When your actors are ready, they will be able to add their own touches to the characterizations.

You must encourage from the outset, without being draconian, a professional attitude. Nobody should be late to rehearsals. Everyone should be attentive when off-stage—or else leave the rehearsal room. You can do your part by careful scheduling which protects the students' time. Of course you will get silly—that can be positive, too. Giggling helps everyone loosen up.

If you can get someone from the theater department to help you with physical and vocal warm-ups, do so. The non-professional actor usually has to discover his or her own body. Make sure, too, that during warm-ups your students touch each other. By their physical presence, they must learn to create on-stage the feeling of a unified world. (This is true even if the world of the play is one of non-communication.)

6. *Making Contact with Your Audience-To-Be.*

Anticipation is the source of greatest pleasure. Your colleagues will be interested in your work and willing to help if you keep them aware of what you are doing. They will probably consent to

record the play so that the student actors have a tape to refer to. Some might even coach the students' pronunciation. Be sure to send them information on your project, including a plot summary, a bibliography, a glossary of difficult terms, words to songs, and an explanation of your staging. Ask that the introduction to literature course or other pertinent courses include the play in their syllabi. Excerpt scenes and analyze them for beginning language classes. Suggest that teachers of these classes do vocabulary units and discussions of the material. Perhaps some of the actors would perform parts of the play and talk to students about them. Finally, be available yourself to answer questions and respond to criticism.

As soon as you can, inform the local high school and college teachers of your plans. They might also wish to include the play in their program. You should also consider a special matinee performance with a presentation of the play beforehand for high school students.

Newspapers will be delighted to photograph your troupe and radio stations will gladly announce and describe the play. You never know who might enjoy seeing a foreign language production, so you should not miss any opportunity to publicize it.

When your audience is at last a *fait accompli*, have the performance video-taped. The video can then become part of the department's permanent collection to be used effectively in future classes for demonstrating the difference between a read and performed text. It will also prime everyone for the following year's production.

Rationale

If the long hours, post-performance blues, and vulnerability to students-become-friends scare you, do not produce a play. However, if you do produce one, there are multiple rewards for you, your department, and the students. The closeness established between co-workers (faculty and non-faculty, graduate students and undergraduates) extends to the department as a whole. As a result of performing together, the students and faculty cooperate more with each other; students often take a renewed interest in their courses and in the department. Having learned to work for themselves and not for a grade, they approach their studies more sanely.

The amount of time spent rehearsing and the intensity of the experience effectively eliminate most doldrums (especially Wisconsin Winter ones). This also decidely raises departmental morale.

In addition, your department benefits from the publicity and excitement generated by the production. Faculty and students outside the department and deans, too, will take notice of your work.

Immersion in French for three additional hours per day improves the student actors' ease in the language, increases their vocabulary, and generally brings about miracles in their ability to express themselves in French. Once freed of the text and into their characters, they are able to "be French." They will even extrapolate catch words, phrases, and expressions from the text and use them consciously (to their great pleasure) and unconsciously (to your own) in everyday conversations.

The student public is likewise remarkably encouraged by seeing their peers perform an entire play in French. The play provides a good and often needed boost to their ego and points to where further study in French can lead.

Finally, the experience gives the students an enduring love and interest in the theater and thus the potential for many years of creative activity. They also gain a thorough understanding of how a dramatic text becomes drama. And, of course, they develop the self-awareness, self-esteem, and confidence that always comes with a public performance.*

—Judith G. Miller
Associate Professor of French
University of Wisconsin
Madison, WI 53706

*The original version of this paper was presented under the title "Foreign Language Play Productions: Everyone Benefits" at the 1980 Central States Conference on the Teaching of Foreign Languages, and was published in Maurice Conner, ed., *New Frontiers in Foreign Language Education* (Skokie, Ill.: National Textbook Co., 1980), 109–116. A somewhat revised version was then presented in Special Session #105, "Drama in the Foreign Language Classroom: Some Current Pedagogical Trends," of the 1980 Annual Convention of the MLA, Houston, Tx., organized and chaired by Dennis P. Seniff, Michigan State University. We wish to thank Maurice Conner and National Textbook Co. for permission to reproduce the sections of text that have already been published.

The Dialogue and Beyond

by
Dennis P. Seniff

In the context of this session, "The Visualization of the Dialogue in the Creative State," we look to the dialogue as not just a key component of the audio lingual method but as the key moment of cultural and interpersonal communication. From its refined, aesthetic moments in classical antiquity at the level of the Socratic method to the amiable banter of contemporary talk shows engaging millons of distant viewers through electronic media (not to mention the communication achieved via the telephone), the dialogue remains the basic unit of linguistic transfer.

Pedagogically, the development of the dialogue has suffered greatly since its skillful manipulation by humanists Erasmus Desideratus in his *Colloquies* and Juan and Alfonso de Valdés in their different *Diálogos* during the sixteenth century. Contemporary textbook writers, in an admirable effort to provide linguistic, grammatical instruction via the dialogue, often have neither the creativity nor the interest to elevate the vehicle above the level of the most common of common-place activities imaginable; students of French would swear that Monsieur or Mademoiselle Robespierre have nothing better to do during their lifetime than open a current account at the Crédit Lyonnais, or that "Juan Chávez y su esposa Rita," for Spanish students, will, in perpetuity, debate with hotel clerks whether to have an interior or exterior room. Indeed, life where such languages are spoken revolves around these and other minutiae, and such interchanges are not without their utility, but there are other activities and cultural aspects of the peoples we study that are infinitely more intriguing than these, and to which we dedicate ourselves in the present study.

Frequently, dialogues are overly long and uninteresting. What can the individual instructor do?

Increasing use can be made of the micrologue. In an average

text, if you're concerned about grammar point *x*, abstract the appropriate material and rewrite as appropriate.

SER (French reads *ÊTRE*)

If you have a twenty-line slough of despondence, create your own existential dilemma:

(Street Scene)
Felisberto: ¿Eres tú?
Inmaculada: Soy yo; Felisberto, ¿eres tú?
Felisberto: Sí, querida: ¡soy yo!
Both: Oh, ¡somos nosotros!

This micrologue saves time in *memorization* (if you insist on that), allows greater *involvement*, and can be *drilled* more effectively. If we are to teach well, if we *know* our grammatical concepts backward and forward, and if we are aware of our own stage presence, this in conjunction with our *own* enthusiasm will carry us to the creative state that we seek to detail. This explosive moment is the culmination of the dialogue; it is the prolongation of the desire for knowledge, the desire for the object (here, of language learning) that Roland Barthes comments on in his brilliant essay "Au séminaire" (*L'Arc*, 56 [1974]: 48–56).

* * *

By extension, we enter the realm of multiple communication. This can be realized in any context, at any level (literary or daily life), and any historical moment; two friends meeting in the street is not a far cry, for example, from the encounter of the two *hidalgos* in Velázquez's famed painting *The Surrender of Breda:*

Courtesy of The Prado, Madrid

I. *Caballero I:* ¡Distinguido señor! ¡Vuestros nos vencieron!
Caballero II: ¡Poca cosa! ¡"Un día más, un día menos"!

(or 300 years later:)

II. *Juanito:* ¡Hola! ¡Buenos días, Juanita!
Juanita: ¡Hola Juanito! ¡Bueno verte!
¡Hasta la pasta! ¡Adiós!

We effectively transcend time and space, but learn grammar and cultural material all the while.

Inasmuch as literature and life would overlap even more than they already do if Madison Avenue and Hollywood had their way, why not let students use televised or published commercials as a superb pedagogical aid?

"Preparation-H"
(Advertisement in the New York City Subway:)

"La última cosa que necesito son las hemorroides."

Manejo mi camión ocho horas por día en la ciudad, y la última cosa que necesito son las hemorroides. Por eso, uso "Preparation-H."

—Una conductora de camión.

The grim realia of daily life as the ultimate pedagogical tool in training the Transit Police of the NYC Subway system has been examined in an earlier issue of *The Ram's Horn* ("The Dartmouth Language Outreach Approach to Spanish for Police Action" [II, 1 & 2 (Summer-Fall 1981 [1982]): 5–12]). There is no reason why dialogues similar to the ones used in this program—given their "shock value"—could not be deployed for the average college (or advanced high school) beginning-language classroom. With the following trialogue (to coin a term), "La mano," the student becomes aware of the crime of sexual abuse in the subway—a commonplace incident—and consequent police intervention:

"La mano"

Mujer: ¡Señor policía! ¡Ayúdeme por favor! ¡Un hombre cochino me tocó con las manos!
Policía: Cálmese, señora. ¿Cuándo y dónde ocurrió esto?
Mujer: Fue hace un minuto en el tren. Ay, ¡qué desgracia!
Policía: Descríbamelo.
Mujer: Lleva una camisa roja con pantalones azules. Es blanco, rubio, y tiene unos cuarenta años.
Policía: A ver si todaviá está por aquí.
Mujer: ¡Mírelo, allí va! ¡Ése es!
Policía: (corre hacia el hombre) ¡Oiga! ¡Párese! Lo estoy arrestando por abusar de esta mujer sexualmente.

_____ (optional) _____

Hombre: Ay, ¡no me pegue! Tengo una esposa y cuatro hijos. Me están esperando en casa.
Policía: Debe usted aprender a controlar esas manos.
Hombre: ¡Es que las mujeres me ponen loco!

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Rassias Method

* * *

How far can we go beyond the routine language of daily life in the FL classroom? Need we examine it more closely? Truth, after all, is stranger than fiction, and may aid us in our pursuit of improved communication. The textbook dialogue is, in the end, only the *theory;* it is up to *us* to use it and other *prima materia* in our capacity as creative expositors, as fomenters of the creative state, in supplying the *practice.**

—Dennis P. Seniff
Assistant Professor of Spanish
Michigan State University
E. Lansing, MI 48824

*This paper was originally presented in a Special Session at the December, 1980, MLA Convention in Houston, Tx. Program sponsored by the ADFL and organized by John A. Rassias.

The Use of Drama in an Interdisciplinary Class

by
Gloria Durán

The analysis of a questionaire prepared by COLT (Connecticut Organization of Language Teachers) and distributed to its members suggests that many give high priorities to the creation of "interdisciplinary courses." What is their conception of such courses? We will probably need another questionnaire to find this out.

My own suspicion is that most of us visualize the following scenario: professors from the Departments of Art, History, Music, etc., armed with slides and other audio-visual material, visit our classes and lecture to our students about the culture of the language they are supposed to be absorbing.

Of course this is a perfectly workable scenario. But it does leave out one important factor. Why should our colleagues be willing to exert themselves on our behalf unless there is some *quid pro quo*? What are *we* prepared to do for the students of Art, History, Music, etc.?

If we are sufficiently knowledgeable in our guest lecturer's field, we might, of course, reciprocate in kind. But here I should like to suggest another approach which we may use to integrate our disciplines into the general curriculum in a way for which we are uniquely suited and which, by requiring active student participation, could prove to be an exciting learning experience. This approach is through the dramatic presentation by the language students of a short play to another discipline.

My experience in setting up such an interdisciplinary class is limited to one recent experiment that involved the Spanish Department and the Philosophy Department at the Waterbury Branch of the University of Connecticut. I should first explain that in our small branch both departments are one-man (or one-woman) operations and that if we were to visit other classes as guest lecturers, there might be problems in meeting our obligations to our own

classes. Therefore, our interdisciplinary class represented a fusion of both classes as well as of their professors. The experiment undertaken by Professor Aaronson (Dept. of Philosophy) and I involved the presentation by third year Spanish students of Osvaldo Dragún's *El hombre que se convirtió en perro* before a joint class of second year students of Spanish and a group of students in political philosophy.

I had mentioned the play to Prof. Aaronson, explaining that this was a brief satire by an Argentine dramatist, a didactic play with the neo-Marxist theme that modern capitalism is so dehumanizing that it converts people into animals. She told me that she was then teaching Marx and that many students were so bored with his heavy style that a play dramatizing his thesis might prove very stimulating. As for their ignorance of Spanish (it turned out that some members of the philosophy class understood the language perfectly), this was to prove a double challenge to the abilities of my third year language class. It forced them to make greater use of mime. In fact, even the knowledge that they were performing for first and second year language students required them to enunciate with greater clarity. Our general idea was that this interdisciplinary class might produce a cross fertilization, enlivening both classes by exposure to the ideas and personalities provided by the other. The Dragún play proved to be an excellent tool in realizing this objective.

As all those familiar with the work know, it is a rare example of a simple, one act play involving only four actors. Furthermore, since it can be performed in about twenty minutes, it allows a good half hour for classroom discussion. My third year course in Spanish composition had read it as part of an anthology of fantasy and science fiction, *El mundo del más allá* (a textbook I had edited with my husband, Manuel Durán) where it appears in the section on "Monsters" and their metaphysical significance. The Dragún play also forced the class to consider the economic and social aspect in our views of monstrosity. Through their dramatic reading of the play they acquired a deeper understanding of the issues involved than was apparent in their compositions based on other portions of the anthology.

But how does one turn a class of heterogeneous students in Spanish Composition into a company of actors? Obviously, such a feat is impossible. Yet we all learned something by trying. My hus-

band and I acted out our interpretation of the roles on a tape which I played in class and assigned for homework study. (Our own experience involves the founding of a playreading group, *El Coral*, devoted to drama of the Golden Age; several years ago at Yale we made several records, mostly of Cervantes' *Entremeses*, for Spoken Arts, and so provided our members with an interesting way to earn a little money and gain theatrical experience.) Like the student actors in *El Coral*, my Waterbury class did not have to memorize their roles. Yet since the "dog" must be up and down on all fours, he obviously could not be holding a book for much of the time. In our four classroom rehearsals I encouraged the students to be as independent from their texts as possible, ad-libbing if necessary rather than being glued to their books.

As my class had only eight students, I could divide it into even groups, each one serving alternatively as audience and as entertainers, or as critics and performers. During the space of a month we devoted one class out of three to the performance of the play. This fairly extended period allowed for a certain amount of memorization to take place naturally. However, if I had required memorization from the first, there might have been a rebellion in class since most students were anxious to go on reading (and writing) about manifestations of the occult, etc. Still, several of the better actors told me that they wished we could have devoted more time to the play since the experience of group participation in a creative project was the most meaningful one they had had so far in their college careers.

But for all the students who participated, the play did satisfy their primary objective in learning a foreign language (as I had determined by another questionnaire completed by all foreign language students at our branch). That objective is "to speak a foreign language." Our students would apparently prefer to "speak" a foreign language than to understand, read or write it, or to acquire a good foundation in its grammar. (After all, people ask them only if they can *speak* the language.)

As for the reaction of the listeners, let me first deal with the two more elementary classes in Spanish. There was obvious satisfaction on the part of those who had read the play (as assigned) and who could therefore follow it with greater ease. Those who plan to go on with Spanish (and our performance may have influenced their decision) are looking forward to their own participation in a stu-

dent play of the future. (The poorer students, of course, welcomed the interlude as a holiday from recitation.) But for all Spanish students there was a noticeable feeling of pride that philosophy students were coming to us in order to learn something that could be expressed artistically as part of Spanish culture.

And what did the philosophy students get out of our performance? Prof. Aaronson was so enthusiastic that she suggested that I repeat it next year. It seems that philosophy, like grammar, can become dull for students without an occasional injection of drama, of something to breathe life into abstract ideas.

Let me conclude by a brief report on our single class "happening." Since we had no access to a theatre, everyone and everything had to fit in one small classroom. We had students sitting on chairs, desks and standing (all of this creating the effect of a "full house"). In about three minutes I explained in English the plot of the drama. Our props were only a flower and a bone (provided by one actress whose father is a butcher). After the brief performance (which was decidely uneven, with some members of the cast far more effective than others), Professor Aaronson opened the discussion by asking how this play demonstrated Marx's thesis on the bankruptcy of capitalism and whether the conditions portrayed were in fact accurate in today's world. The play was attacked vigorously by some students, defended by others. Both the philosophy and Spanish classes participated in the discussion. Besides the political question, we debated other points brought up by the dialogue (whether humans can adapt themselves to almost any conditions, whether one needs a certain economic platform in order to appreciate aesthetic values, whether insanity is an objective fact or a social judgement, etc.). In short, the presence of our philosophers emphasized certain extra-literary dimensions of the play which might not have come up in a class composed of only language students. A joint class with students of sociology or psychology might have been equally rewarding. Dragún's play is certainly worth at least another performance for other classes in the social sciences.

And after that? The only other fairly appropriate material that I have found is in Dauster/Lyday's *En un acto*, yet most of these plays are considerably more demanding for the non-actor and somewhat too long to be both presented and discussed within a single class period. Nevertheless, with adequate time and re-

sources they might prove to be effective vehicles for interdisciplinary classes with the departments of History, Religion, Psychology, etc. I certainly hope that someone gives them a try.

—Gloria Durán
Assistant Professor of Spanish
University of Connecticut
Waterbury, CT. 06710

A New Look at Teaching Spanish

by
Barbara C. Zinn

One of the best pedagogical experiences I have had occurred several years ago. I participated in an orientation workshop that included a simulated classroom experience in which instructors like myself were taught Romanian. It proved to be an intimidating hour designed to remind us of the feelings our students experienced when in our own classes. The reminder served its purpose and thus made me more sensitive to the sentiments of my students. But it did little to assist me in improving my teaching methodology so as not to frighten them. At Colgate University, where I currently teach Spanish using the Dartmouth/Rassias Method, my students not only do not feel intimidated, I am often told, but are enthusiastic participants in the classroom drama.

Having taught a first-semester Spanish course during the Fall and then attended John Rassias's workshop in Hanover, New Hampshire, in January, I was most eager to essay his techniques in the second-semester course (whose satisfactory completion is obligatory for a student to receive graduation credit for the first-semester course). Thus it was that in the Spring the class roster remained virtually unchanged and, hence, the class proved to be an excellent measuring stick for the DILM at Colgate. Since I had always perceived the second-semester course to be more difficult to teach, it was with utter delight that I found the students understanding the more complex grammatical constructions much more quickly than they had the relatively easy ones during the previous semester.

One technique I employed was to review for examinations

through the use of a "bee." The students are divided into two teams and questioned in turn by me on grammar, vocabulary, and culture (we still use a traditional text, which includes lessons on Hispanic culture). The questions are short and team spirit is high. A point is accumulated for each correct response, and a question incorrectly answered may be responded to by the next member of the opposing team.

One of the most difficult grammatical concepts to teach, I had found, was the imperative mood, for commands do not inherently involve verbal interaction. However, by adopting the "Rassias ball game," students learned both how to give and receive commands while having a good time. First, I gave them commands and had them carry them out. Then I threw the ball to a student and had him/her perform a quick task, and he/she in turn threw the ball to another student, who was commanded by him/her to perform still another quick task. When one student told another: *Baila* ("Dance"), the latter first threw the ball to a second student, to whom she commanded: *Canta* ("Sing"), and then proceeded to dance while he sang. One student commanded another: *Pon un libro sobre la cabeza de la profesora* ("Put a book on the teacher's head"). Another, in a similarly apparent attempt to avenge himself of all the classroom antics I had put him through, ordered a fellow student: *Haz un dibujo de la profesora* ("Draw a picture of the teacher"), and my self-image was put to the test when I found the student drawing a picture that resembled a samurai warrior on the blackboard.

Another concept that I had not found easy to teach through conversation was that of relative pronouns. This task becomes much more enjoyable to all, however, when the pronouns are conveyed through proverbs: here culture and grammar are combined as students attempt to decipher the meaning of popular Spanish sayings.

* * *

Publicity for the Rassias Method has come chiefly by means of filtration through the student communications network. That, coupled with a talk and demonstration of the Method before a group of alumni, has helped to develop recognition of the importance of foreign-language instruction at Colgate from the college

community. There is much talk currently regarding a renaissance of the foreign language requirement in the near future.

—Barbara C. Zinn
Assistant Professor
Dept. of Romance Languages
Colgate University
Hamilton, NY 13346

A Picture Is Worth a Thousand Words: Using Video Programs in Evening Foreign Language Classes

by
Jürgen Froelich

For the past eight years, I have been teaching a German language course one evening per week at a two-year community college, using the film series *Guten Tag*. The students, usually middle-aged, enroll for a variety of reasons, such as a forthcoming trip to Europe, a need to know German for professional purposes, or to acquaint themselves with the language of their ancestors.

Although the *Guten Tag* series is somewhat dated, I still use it with considerable success; and since two similar, modern video programs for learning French and Spanish are currently being offered by Oregon State University,[1] I would like to share some of my experiences with the *Guten Tag* program in the hope that other foreign language teachers might benefit from it.

It is common knowledge that students in evening classes are often tired from daytime activities, and the material learned in a three-hour session is in many cases hardly remembered at the next meeting a week later. This necessitates many repetitions and slows the pace, a fact that tends to create a fairly dull atmosphere in the classroom which, in turn, accounts for a high rate of drop-outs. In order to improve this frustrating situation, it is therefore essential to improve the classroom atmosphere.

I believe that the *unconscious acquisition* of a second language is extremely effective in evening classes meeting only once a week. I make every effort, therefore, to divert the student's attention from the actual learning process. By showing the use of the foreign language in the context of drama, or action that attracts the student's main attention, the film or video program serves as the ideal medium.

However, with today's sophisticated students, every program will captivate their attention only once; after that, they tend to get bored. To avoid losing their interest, I use the visual programs as demonst-

rations for re-enactments. After I have shown a program once or twice, I select a scene, review it one more time, and then have students dramatize it. Mindful of my two objectives that students, as an audience, want to be entertained and that they should not be consciously aware of the foreign language as a new and difficult subject to be learned, I intentionally choose scenes that present no linguistic challenge but leave plenty of room for improvisation.

For example, in one of the early *Guten Tag* episodes, a fellow participating in a quiz show is given the task of finding, in one hour, five people who are learning German. Of course he finds them, and is met with thunderous applause when he presents them to the quizmaster and his audience. After I have shown this episode twice and some students, predictably, begin to snicker how "corny" it is, I select two students (preferably one who was critical) and ask them to find in ten minutes five individuals who speak German. To the winner I promise a six pack of German beer. When they come back, I imitate the film scene by playing the quiz master and the class plays the audience. In addition to creating a positive classroom atmosphere with this often hilarious student participation, I am also able to instill confidence in the students about using German and, last but not least, I cover the whole lesson without ever making corrections or giving grammatical explanations.

To illustrate further how I employ visual material to teach German on a non-conscious level, let me refer to another *Guten Tag* program in which a visitor to Berlin wants to get to the Olympic Stadium by means of public transportation. He arrives there only to hear the final whistle of the soccer match, having taken bus number 23 instead of 32. Obviously, the program introduces German numbers, and the student expect to be made familiar with them through additional drills and exercises. But the program also introduces several so-called verbs with a separable prefix, traditionally objects of lengthy grammar analyses in German classes. After the second viewing of the film, when interest begins to fade, I startle the class by asking them how many people get on and off the bus each time with the main character. As expected, nobody knows. I then "must" show these scenes again, "by popular demand," and follow up with a little game of saying, in German, "A man boards a bus with ten other people. At the next stop two people get off and seven people get on. . . ." The class, of course, eagerly counts, while I actually introduce them to verbs with a separable prefix!

Limitations of space do not permit further examples. I hope to have indicated that with the aid of video-language programs, now available in French, German, and Spanish, it is possible to overcome one of the most aggravating obstacles facing foreign language teaching in evening classes: a dull atmosphere. These professionally-produced programs present the foreign language as a relevant subject. They provide cultural information, permit the instructor to improvise and expand on the material, and, also, invite active student participation. Because of their entertainment value, the evening student will approach these programs with a positive attitude, and the initial appeal of the language will not fade since it is not, within the visual context, the exclusive object of study. Indeed, the real advantage of these programs lies in the diversion of the students' attention.

Language learning, the conscious act of studying, is replaced then by a subconscious process of acquisition. The students watch these programs as most Americans watch television at home in the evening; and in much the same way as the sales figures of items advertised on T.V. belie the popular contention "I never watch those commercials," students "get the message" of these language programs without being aware of it. As high drop-out rates in evening classes demonstrate, the teaching of words alone does not lead to the acquisition of a foreign language; but if sight and sound are combined subliminally, a picture might lead to the acquisition of a thousand words.

—Jürgen Froelich
Dept. of Modern Languages and Literature
Pomona College
Claremont, CA 91711

Notes

[1]Information on the acquisition of the television programs may be obtained by writing to the Department of Foreign Languages & Literatures, Oregon State University, Corvallis, OR 97331.

[Editor's Note: For information on *The Rassias Language Method: Speaking French*, an exciting new videotape series produced by CBS/Fox, please write to Ms. Pamela L. Bonk, Manager, CBS/Fox Video, The Library, 23705 Industrial Park Drive, Farmington Hills, MI 48024. Tel. (313) 471-6013.]

The Assistant Teacher (AT) Workshop at the High School Level

by
Rahn Fleming and Stephen Pignatiello

The opportunity stared us in the face one day. We were both seniors at Dartmouth and had both worked closely with Professor John Rassias on numerous occasions. Now he was asking us to do the unprecedented—an Assistant Teacher (AT) Workshop for the students at the local high school in Hanover. The task was ours to organize and execute from start to finish. We received only one guideline from Rassias, who himself had never attempted a Workshop at this level: it had to be "damned good!" The pressure was on!

After our talk with Rassias, we proceeded directly to Hanover High School. We admitted we were unsure of how to do this special Workshop, but we were nonetheless confident in the Method and in our knowledge of it. Enthusiasm is contagious; so with each session of the twelve-hour Workshop the students became more excited by what was happening—and more exciting for us to watch. When it was over, we had some fine high school ATs. In fact, over a year later the program was still working well. Rassias then asked us to describe the secrets of our success.

First, a few thoughts must be given careful consideration. First, the size of the group is critical. More than ten students per Workshop leader is unmanageable. This point leads to the decision of whom one should accept as a student. Here we observe that attitude is often more indicative than skill. An enthusiastic person will usually do better than a person who "snaps well." In our program we started with fifteen students each and let the "cream rise to the top."

The students eventually determined for themselves how many and who would continue. Those who chose to participate found and/or made the time to do so. For our part, however, we soon realized that two hours per week was too easily lost amid so many other high school activities. Therefore, we organized a Friday night, Saturday, and Sunday Intensive Workshop at Rassias's private barn-

studio. Only about fifteen students were willing to give that amount of time. This number proved to be ideal. The striking result, though, was how much we accomplished in this intensive phase of the Workshop. These students outperformed by far those that did not participate and, in fact, became the core of the peer-taught language program at the high school. We came to realize that any future Workshops should be intensive as well.

A final general thought relates to the age of high school students. At this age the students are just becoming aware of themselves in many ways. Thus, they are very self-conscious. We had to be sensitive to their feelings, especially those of the girls. We rapidly discovered this attitude, because during a demonstration one of us pointed to one of the girls quickly and at close quarters. The girl nearly fainted and almost tipped her chair over backwards. The experience served to show us another facet of high school-age inhibitions, which we confronted and resolved by making it exemplary.

* * *

The Rassias method is *action*. It is produced, directed, and choreographed by the AT and stars the students. Our soon-to-be ATs liked this analogy. Most thought they had little dramatic talent, but soon discovered more. Above all, though, we emphasized that the method was the process of *sharing*. As ATs we have a gift to give—the gift of knowledge. And like that choreographer relating to his stars, we know best how the students ought to move and deliver each line. Our task is not simply to teach a language, but to make language a sought-after goal.

Unfortunately, there exists between the AT and the student many inhibitions that must be destroyed as they only serve to deflect the messages we want to send to the heart of the student. We graphically illustrated this point as follows.

One day, we each wore many layers of clothing to the Workshop. One of us played the professor and one a student. On the blackboard, we drew likenesses of ourselves with large hearts in the chests, then sketched rings (representing our built-up inhibitions) around the likeness. The professor began to explain how a message is relayed from heart-to-heart. On the blackboard he drew a line from his heart, but the line falls hopelessly short of the student's heart. The message

was deflected by the inhibitive "shells" and hit the student in the toe. The smiling student squashes the message and it is lost.

The professor then realizes he must rid himself of his inhibitions. He takes off a piece of clothing and erases a shell. Thus, the next message hits closer to the student's heart, but still misses. So the professor takes off more layers of clothes and erases more shells. Soon the student responds in kind and his shells are erased as his clothes come off. At the end of the demonstration there are no shells left around the likenesses on the board and both professor and student are wearing only gym shorts. All messages now transmitted are from heart-to-heart as all inhibitions have been lain aside. This demonstration of the meaning of SHARING hit home with the high school students. They understood.

We also believe and emphasized that the Method makes people learn as children learn their maternal language. The students were thus challenged to speak only in the foreign language and dramatize words instead of translating them. Most important to this process is the context. All new grammar points are first presented in a scenario to which the students can relate. Even cultural notes are included to convey the particular flavor of the new and different language and people. This notion fascinated the prospective ATs, maybe because they could envision themselves learning almost as much as the students—and enjoying it.

What does all this sharing, action, and energy mean? It all serves as a life-giving force; both the language and the teaching method become vital to the students. It means that the VOICE-SNAP-POINT-LOOK, which is explained on the first day (to have something from which to build on the second day), suddenly becomes God's Command, a clap of thunder, and a flash of lightning, followed by a smile of divine benevolence and compassion expectant of a correct response. When explained and dramatized to them in this manner, the high school students' eyes became incredibly large and they became eager to spend the next hour just practicing their VOICE-SNAP-POINT-LOOK. Also, this sharing, action, and energy give new meaning to the choral repetition motion. The AT, in giving the students each new phrase, is kindling again a new spark of life. With the choral repetition motion the AT reaches low enough to tickle the students' feet and then draws this new life back from the students as if offering it to the heavens. This energetic and exuberant,

upward explosion of the AT brings forth another great explosion as the whole class responds as a single voice. When our prospective ATs tried the choral repetition motion, we actually had to temper them; some nearly paralleled Peter Pan in flight. For us, all this *was* a life-giving force because the seed was planted and the enthusiasm was there.

The students were hooked. We gave them the formula for drill exercises (two choral repetitions, individual responses, and two choral repetitions). Then we let them do a special drill, the numbers drill. Here the AT tells the students to add two to the previously spoken number. The AT says "two" and does the initial choral repetitions. Then he points to someone who (hopefully) answers "four." The AT goes elsewhere and gets six, eight . . . up to twenty, for example. The numbers can changed, but the exercise is a simple one, and so a good confidence-builder for the new-born AT. The high school students got the taste of drilling without saying anything except the first number. Critiquing after each student only involved the VOICE-SNAP-POINT-LOOK concept.

Now that they had a taste of the Method, it was time to finish explaining the basics. That is, we explained and demonstrated how the AT moves around the room to cover the students' four corners. We showed them the three levels (standing, bending, and kneeling) and explained the psychological importance of each level (as the AT relates to the student or to the group as a whole). We emphasized that they ought to be polite and pull their fingers back after pointing—which became easy when we instructed the other students to bite or grab any finger left in the vicinity of their faces. We explained that "telegraphing," in any form, is a no-no. For example, it is VOICE-SNAP-POINT-LOOK, not VOICE-SNAP-LOOK-POINT. Finally, we emphasized the importance of the AT's focus of attention on the responding student. The student *must be* made to feel that his utterance is the single most important event in today's world. All of these basics are designed to make the student think that he is of prime importance—which, within the confines of the classroom, is true.

After the basics we broke the tension of the Workshop by teaching the students a favorite drilling game. It worked well as it provided the ATs-to-be with a real experience of constructive fun, of laughing while they learned. In the future, whenever the anxiety level rose a bit, they asked to play this game. We took a few minutes, played

the game, and then returned to drilling even more intensely. The basics (choral repetitions, individual responses, and formula) must be continually emphasized and practiced. With each new type of drill, the students tended to let the basics slip because they were concentrating on that new drill form. It was our responsibility as instructors to see that this did not happen.

The next phase is backward build-up (drilling sentence by sentence, starting at the end of each sentence, and breaking it up grammatically). The students were given a scenario and backward build-up was explained. Again, we did a lively demonstration, but we must emphasize: They learn *by doing*, not by watching. Thus, each prospective AT was left to do a make-shift dramatization of his own, and continue directly into backward build-up. At this point, we assigned about two minutes after each student as critique time. First, there was a self-critique, followed by a commentary from the other students, and finally our own observations. Gentle, non-malicious critiques were stressed. The students voiced only constructive criticism (knowing his/her turn was coming soon). We emphasized that it was not a competition, but a group of folks striving together to be the very best they could be.

Backward build-up is usually mastered soon, even if some of the basics still need practice. By now, though, a responding student had made a mistake in the course of the drilling. Thus, we explained the proper and improper ways to make corrections. We emphasized stopping the responding student immediately after an incorrect word and gently telling that student (in the foreign language) "no" or "almost." We instructed them to point to another student, get the correct response, and return immediately to the student who made the incorrect response. Here we urged them to use the kneeling position. By our acting out proper and improper ways to make corrections, everyone had a few good laughs and the learning was accomplished quickly and simply.

By now the group was becoming somewhat confident. Here we note that confidence is paramount to successful drilling. We sought, at every turn, means by which to bolster the students' confidence in their ability, while at the same time pushing them ever onward. At times, a student would ask to return to backward build-up, which had assumed a sort of security blanket role. Never did we deny the request, but it was always followed by the performance of the newest drill material. There is, we believe, no danger in devoting too much

time to the students' confidence. We were helping them develop a new self-image and we wanted it built firmly on the foundation of self-confidence. At the right time, a device that can build this confidence, as well as be an invaluable teaching aid, is the videotape machine. The student is able to see that, though he felt awkward, he performed well and drew a good response from the group. This special playback vision makes it easier to work through the awkwardness.

When their confidence was high, we introduced the substitution and transformation drills. We explained how to write them out on cue cards, their purpose, and how best to perform these types of drills. Most difficult for the students was looking at their card to get the next cue during each response. We demonstrated in slow motion—very slow motion. They were amused by these slow and exaggerated drills and at the same time they saw each aspect of drilling (such as the basics, AT movement and eye contact, cue card reference etc.) in a clearly-presented way. Accordingly, they were better able to imitate the form. Aside from the cue card reference, however, most critiques dealt with the basics. After some gentle prodding and a quick return to backward build-up (for confidence), these students made real progress and drilled like confident ATs.

The last step was the easiest, but was extremely important. We had to help them overcome their stage fright, and teach them how to start a real class and what to expect from the students. We assured them that their enthusiasm, energy, and smiles would be contagious in any group of students. We reminded them that when they actually lost their inhibitions they would seem a little crazy to their students—or maybe even quite crazy. We emphasized that they must not fear making fools of themselves, that the unexpected soon becomes expected—even eagerly anticipated. The class would soon be totally enthusiastic and would imitate them right down to their intonations, accents, and movements. Finally, we encouraged these soon-to-be ATs not to fear mistakes. Everyone makes mistakes and, sooner or later, the class would pick up on them. Mistakes should, of course, be minimized, but once made, we recommended that the AT simply admit the error, correct himself, and go on with the business at hand.

* * *

And so we sent our Workshop students out into the world to lead their own live drills. They went forth and experienced their share of problems. They were, however, confident and enthusiastic; they had acquired a good attitude and poured their hearts out to the other high school students who were just beginning to study a foreign language. They were *sharing* . . . and that is what the teaching of peers is all about.

—Rahn Fleming
1370 Sydney Drive
Sunnyvale, CA 94087
and
Stephen Pignatiello
95 Hampton Rd.
Centerville, OH 45459

Book Reviews and Review Articles

Hammerly, Hector. *Synthesis in Second Language Teaching: An Introduction to Languistics*. Blaine, Washington: Second Language Publications, 1982.

Over the years the foreign language teaching profession has evolved from a haphazard, tradition-bound and intuitive approach to a discipline replete with numerous methodologies and theories. Many of these methods are supported by methodological treatises and experimental evidence, while others remain as academic curiosities, advocated and practiced by small groups or merely offered as suggestions in one of the numerous professional journals. The by now 'traditional' distinction between grammar-translation, audiolingual and cognitive methodology has led to numerous permutations and syntheses. It is natural, therefore, that one might wish simultaneously to examine *all* the available second-language theories, to extract the best of the non-conflicting characteristics and combine them into a single transcendental methodology. Precisely this is the enterprise of Hammerly's *Synthesis*, and the massively imposing volume attempts not only to review and comment upon all commonly held theories (and some rather uncommon ones) but also to describe all theoretical and practical aspects of the profession, from use of the language laboratory to cerebral localization of language, passing through reading, testing, spelling, and foreign travel.

The central principle of this undertaking is *languistics*, a neologism defined as 'the science of second language teaching and learning.' The author goes to some length to distinguish languistics from linguistics, emphasizing that the former draws equally from linguistics, psychology, education and culture. At the same time, a recurring theme is the need for experimental evidence to provide substance to this apparently new discipline. The key feature of languistics seems to be 'enlightened eclecticism,' by which is meant drawing appropriate elements from each and every theory which may be applied to second language teaching, placing more emphasis on the practical dividends to language teachers and learners and less emphasis on purely theoretical notions such a generative capacity, formal simplicity and the like. Unfortunately, it is not obvious from the analyses offered that the author is sufficiently conversant with

all the requisite linguistic theories to offer an adequate synthesis. Thus, for example, while mention is made of nearly every grammatical theory ever devised, discussion is effectively limited to traditional structuralist approaches and an early version of transformational-generative grammar. The categorical rejection of much of the latter for the teaching of second languages is somewhat of a straw-man approach, since many of the difficulties have been overcome or at least seriously confronted by subsequent revisionism. The author's choice of the tagmemic model for description of slot-and-category grammar is a restatement of the traditional grammatical explanations normally found in language textbooks, since none of the more elaborate machinery of tagmemics is utilized. Similarly, the author goes to great pains to demonstrate the unfeasibility of generative phonology for second-language teaching, and most of the examples are unquestionably well chosen. At the same time, no indication is given that the author is aware of natural generative phonology, whose goals seem to coincide with those of *Synthesis* in many respects and whose analyses obviate many of the problems treated in Hammerly's book.

Another serious difficulty is the presumed background of the reader. On the one hand, the author appears to assume a reader with absolutely no knowledge of linguistics, although with a fervent desire to learn more, since this is not an easy book to wade through. The phoneme is defined (in a footnote), while 'thought' and 'language' are also explained. Linguistic relativity is attributed exclusively to Whorf, in its strongest form, with no mention of the more moderate views of Sapir or later investigators. At the same time, much of the discussion of the inadequacy of various linguistic models presupposes a rather high degree of sophistication and prior knowledge on the part of the reader, since in no instance is a truly comprehensive description given of any of the theories nor of the supposed necessity to modify or reject them.

Moreover, the author moves effortlessly between fairly uncontroversial ground, such as the fact that post-adolescent language learning cannot and should not duplicate language learning in the child, and highly speculative domains, which are never set off by warnings to the unwary. For example, we learn that in bilingual speakers, equivalent words are probably stored in adjacent neurons (314), that the end of a long utterance tends to be remembered less well than the beginning (385; a claim completely refuted by all research on child

language acquisition), and that language ability 'has a particular specialized locus in the brain from well before birth' (41); all these are highly controversial notions, to say the very least.

Despite the extensive buildup, languistics is never given a formal structure; rather, the reader is left with a number of disjointed pieces which, if taken individually, seem to be restatements of traditional methodology, and when taken together add up to no coherent body of hypotheses which could generate the research paradigm advocated by the author.

In the sections dealing with methodology and teaching approaches, the author's treatment is filled with common-sense remarks and truisms, such as 'to be successful, the pace must not be too fast or too slow' (126) and 'the best method is the most effective one in reaching the stated goals' (232). Not surprisingly, the author rejects the grammar-translation method and opts for a combination of the audiolingual and the cognitive approaches, labelled the Cognitive Audiolingual Bilingual method. Unfortunately, a presentation of this method, which promises to be most interesting, occupies only the last six pages of the book. A noteworthy omission is the Dartmouth/Rassias Method, not even mentioned despite an extensive treatment of drills, learning techniques, motivation and the need for a certain measure of unpredictability in the learning environment.

In its present form, it is unlikely that this book will be widely used. It is too ambitious in scope, skimming over the top of nearly every conceivable aspect of foreign language teaching but dealing with none in adequate depth. At the same time, it is burdened with a seemingly endless series of a priori lists, typologies and charts, which impede rather than facilitate understanding. Most importantly, the stated goal of providing a 'languistics' is not met. Nonetheless, in the midst of the presentation is a wealth of useful suggestions, observations and examples which would profitably be culled out and recast in a shorter and more accessible format.

—John M. Lipski
Department of Spanish and Other Languages
The University of Houston
Houston, TX 77004

Shirley F. Heck, Jon P. Cobes. *All the Classroom Is a Stage*. New York and Oxford: Pergamon Press, 1978.

In *All the Classroom is a Stage*, authors Shirley F. Heck and Jon P. Cobes describe the pedagogical success of transforming the elementary classroom into a stage. Creating within the classroom a simplified scenic design illustrating the area of study—a process the authors call "kernelizing"—allows the student an opportunity to research, analyse, and role-play a social studies topic. In studying the American Indian, for example, teacher and students can construct cardboard trees and tepees—a kernel design of the early Indian's forest home. To develop the topic, the students might research Indian customs and role-play Indian way of life. "Kernelizing" the modern reservation in another corner of the room permits the students to contrast the problems of modern Indians with their counterparts of earlier times. Such an interdisciplinary approach encompasses several skills—reading, analyzing, researching, as well as drawing and designing.

The authors support their arguments with pertinent quotations from literature on motivating children and the open classroom. Emphasizing that the success of the open classroom depends on the disciplined structure of students' activities, the authors insist on detailed planning in "kernelizing" and have devised four phases to implement their method. After the teacher develops a narrative statement typifying the area being studied, the students search for illustrations. Teacher and students together "kernelize" what is most unique about the study areas. The final phase is the actual drafting of the kernel design. It must be simple. The kernel design suggests the topic, it does not portray it naturalistically.

To illustrate their method, the authors include kernel designs for studying historical events, social attitudes, geographic locations and even scientific developments. A few chapter headings indicate the flexibility of the approach—"A Kernel Design of Hawaii," "A Kernel Design of the History of English through Architecture," "A Kernel Design on Transportation." Following specific examples is an informative chapter on the technical aspects of creating scenic designs from easily obtainable materials. Here, too, the authors stress simplicity, pointing out that it is not necessary to understand the complicated intricacies of stage design.

The encouraging comments of teachers who have tested the method underscore the in-class success of "kernelizing." In the final chapter, teachers endorse its flexibility as well as the student creativity, enthusiasm, and motivation it fosters. They also praise newly revealed traits of their students: independence, self-discipline, responsibility, and cooperative effort.

But, why should foreign language teachers be interested in this book about elementary school training? Precisely because the kernel design definitely enhances the foreign language classroom for those teachers using role-playing and other drama techniques. "Kernelizing" makes students active rather than passive learners. Like illusions created on stage with props and flats, kernel designs in the classroom suggest another time and place, and students become drawn into the illusion as active players. A kiosk and some tables easily suggest a street in Paris or Munich. Fashioning a conversation class around this set makes language drill more palatable. In designing and constructing a kiosk, for example, students are exposed to vocabulary announcing schedules for plays and concerts, and, at the same time, learn about cultural patterns of foreign countries. Writing and acting out skits for the set are part of the fun. Or, kernel designs illustrating the basic architectural differences of romanesque, gothic, renaissance, and baroque styles add to civilization courses. The teacher's imagination is the only limitation in finding other ways that kernel designs can be used. *All the Classroom is a Stage* states well the reason for "kernelizing" the elementary classroom. But, it is also a good source for foreign language teachers, for the method advocates bringing drama into the classroom, a technique proven to spark interest in learning foreign languages.

—Judith M. Melton
Assistant Professor of German
Dept. of Languages
Clemson University
Clemson, SC 29631

Methods and Madness

by
Raymond J. Cormier

Earl W. Stevick, *Teaching Languages: A Way and Ways*. Rowley, MA: Newbury House, 1980. $12.95. 304 pp. Bibliography, Index. William M. Timpson and David N. Tobin, *Teaching as Performing: A Guide to Energizing Your Public Presentations*. Englewood Cliffs, NJ: Prentice-Hall, 1982. A SPECTRUM Book (paper). 205 pp. Index, Bibliography. $5.95. Lucy Stone McNeece, "The Uses of Improvisation: Drama in the Foreign Language Classroom," *French Review* 51 (1983): 829–839.

Stevick's quirky book consists of the author's ponderous and often highly sophisticated ruminations and *notes de lecture* on the earlier work of Gattegno, Curran and Lozanov. A teacher in the School of Language Study at the Foreign Service Institute, the author begins on a metaphysical level by asserting that language study forms part of the struggle against death. One would scarcely know it from the tone and style of his unenthusiastic prose and supercilious attitude!

In his view, the teacher's functions are five: cognitive; managerial; goal facilitation; to vouchsafe an interpersonal atmosphere; and to demonstrate conviction in the classroom. The teacher-focused classroom stands in conflict with the notion of the student at stage center. Therefore, more non-authoritarian responsiveness and "learner-centered" teaching is needed. We think we approve.

Stevick explains 1) the "Silent Way"; 2) Counseling Learning and Community Language Learning (CL, CLL); and 3) Suggestopedia. Each detailed explanatory section is followed by a report on the author's experience with each of the methods in a variety of demonstrational, pedagogical settings.

For the "Silent Way," the following principles apply: learning is revitalizing work that occurs within the student "silently" during a

limited time period and without direct rewards by the teacher; in fact, much of the work of learning occurs during sleep. For Gattegno, learning (always *for* and *within* the Self) is "not so much an accumulation and recognition of facts, as it is the learner's coming to use himself better" (p. 38).

In CL, the teacher's role is that of a counselor who turns the class into a learning community with certain formulas. Although it uses an intellectual viewpoint, this method stresses the student's anxieties (and then the teacher's!) which are reduced through mutual support. Curran's "inseminational" or "agricultural" model results in "Discrimination" (the student goes on to polish and perfect his/her skills). In CLL, the student begins by speaking (in English, into a tape recorder), which is then translated by the "faciliatator," thus allowing the learner to express himself/herself to the fullest. After listening to the translation, the teacher discusses, develops and manipulates the students' input.

Lozanov's Suggestopedia involves the following points: both the student's conscious and unconscious planes should function together in language learning; "hypermnesia" or supermemory should be put to work; societal norms and tensions that slow learning must be removed by the teacher and other tensions must not be added to the classroom setting; the tools used are psychological, artistic or pedagogical; the principle of "joy and easiness" should lead to "suggestive interaction."

Some of the material makes for interesting reading, but Stevick does not even mention Rassias except perhaps by inference (" . . . learning is something that the learner does, and . . . he does it best when the teacher does not stand over him, breathe down his neck, jiggle his elbow, and chatter into his ear," 197).

The book's appeal, therefore, is limited to those too timid, too sane, too afraid, or just lacking in confidence to try a more natural, dramatic (= "action-filled") approach.

* * *

Timpson and Tobin's *Teaching as Performing* accomplishes a great deal in a relatively short space. The advice offered is succinct and appropriate. Chapters cover the analogies between teaching and acting, the importance of the body, hands and face, mime voice, energy and control, and improvisation. The preparatory physical

and mental exercises suggested are excellent, and the *practical* stress throughout makes the book indispensable to even the most seasoned Method adopter. Rassias is covered very favorably. The authors' upbeat tone strikes a familiar chord with " . . . an equally significant factor [in teacher preparation programs] is . . . teachers' conservatism. The norm for teachers has long been one of 'proper' decorum in their approach to instruction: a discreet public manner that can be a model for that next generation. As such, they are not given to risk and display but rather to carefully orchestrated master plans of scope and sequence—precisely what the students expect. What we are asking you to do is simply defy this normative tradition and come down much more heavily on the side of instruction—what gets kids to learn. You are really poorly trained as agents of socialization. Besides, it's much more fun to be occasionally outrageous" (pp. 56–57).

The only small reservation I offer here is this: the authors fail to distinguish between the actor's craft (to perfect the performance every night in quest of the "perfect" version) and the teacher's art—to see to it that the students perfect *their* performance to enable them eventually to "fly on their own wings." But all foreign language teachers should buy and use this book!

* * *

Lucy Stone McNeece surveys the Rassias Method and the "Silent Way" and argues for a more humanized approach that moves from *langue* to *parole* (i.e., Stanislavski's quasi-mechanical, "pre-conscious" speech patterns vs. individualized speech). Classroom drama techniques and especially improvisation help 1) to refocus the attention from the teacher to the learner; 2) to incorporate cultural insights; and 3) to complement verbal drills.

A critical bibliography concludes this stimulating essay.

—Raymond J. Cormier
Senior Fulbright Research
Scholar (Western Europe),
1983–1984

Lyrical Note

[A spontaneous lyricism on the part of Professor Peter Cocozzella, Master Teacher; the Italian ATs; and the Italian students of ALPS II (Summer, 1983) led to the generation of the following *canzone*—D. P. S.]

"Omaggio a Rassias"

(melody: "La Donn' è mobile")

"Siate sensibili,"
Rassias, ci dici,
"E comprensibili
E anche felici."

Noi ti seguiamo
Anche se stanchi
Tra questi banchi
Non ci lagniamo.

Gridiamo, "Evviva,
Viva Giovanni,
Evviva Rassias
Il Condottier!"

Evviv, evviv,
Il Condottier!

THE RAM'S HORN—GUIDELINES FOR AUTHORS

The Ram's Horn will publish articles, anecdotes, brief accounts of successful teaching practices and short news items pertaining to all aspects of the Rassias Language Method and the Dartmouth Intensive Language Model. You are encouraged to send in your contributions. The following may be of assistance.

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Write in a clear, conversational style. Use strong verbs. You can be most effective by being simple and direct. You should avoid jargon. Remember *The Ram's Horn* readers are busy people who want practical information, successful techniques and ideas that will make them think.

Length should be determined by the scope of your topic. Be concise, but provide all the necessary information. Manuscripts generally should not exceed 600–800 words (4 pages).

Please avoid inadvertent sexist terminology: a plural pronoun and verb (e.g., students they, teachers/do, make, learn) serve as well as the indefinite use of third person singular pronouns (he, she/does, makes, learns). Footnotes should be avoided, and necessary references should be given as part of the prose.

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A Note on Contributors to This Issue

Claire GAUDIANI (Lecturer, Dept. of Romance Languages, Univ. of Pennsylvania) and Clara KRUG (Assistant Professor, Dept. of Foreign Langs., Ga. Southern College) are, respectively, Director and Associate Director of the NEH project "Strengthening the Humanities through Foreign Language and Literature Studies" at the University of Pennsylvania.

Frank B. VECCHIO, a participant in DILM workshops, is a professor of Romance Languages at Portland State University.

Barbara LIDE and Francis LIDE both teach German and English Composition at Michigan Technological University.

Judith G. MILLER, Associate Professor of French & Italian at the Univ. of Wisconsin-Madison, is a highly acclaimed director and producer of French plays; a scholar of dramatic theory, she has published *Theater and Revolution in France Since 1968* (French Forum; Lexington, 1977).

Dennis P. SENIFF, Assistant Professor of Spanish at Michigan State University, has served as consultant to The Rassias Foundation since 1980, served as Master Teacher in several LORE programs, and has participated in numerous pedagogical workshops and symposia nationwide.

Gloria DURÁN, Assistant Professor of Spanish at the Univ. of Connecticut (Waterbury), is a distinguished scholar, having authored numerous pedagogical studies and edited or co-edited several Spanish textbooks.

Barbara C. ZINN is Assistant Professor of Spanish at Colgate University.

Jürgen FROEHLICH teaches German at Pomona College.

Rahn FLEMING and Stephen PIGNATIELLO, both Dartmouth College graduates, have worked extensively in DILM programs around the country.

John M. LIPSKI, Associate Professor of Spanish at the Univ. of Houston, is a distinguished scholar of Romance Linguistics and Hispanic literature.

Judith M. MELTON is Assistant Professor of German at Clemson University.

Raymond J. CORMIER is a Senior Fulbright Research Scholar (Western Europe), 1983–1984.

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